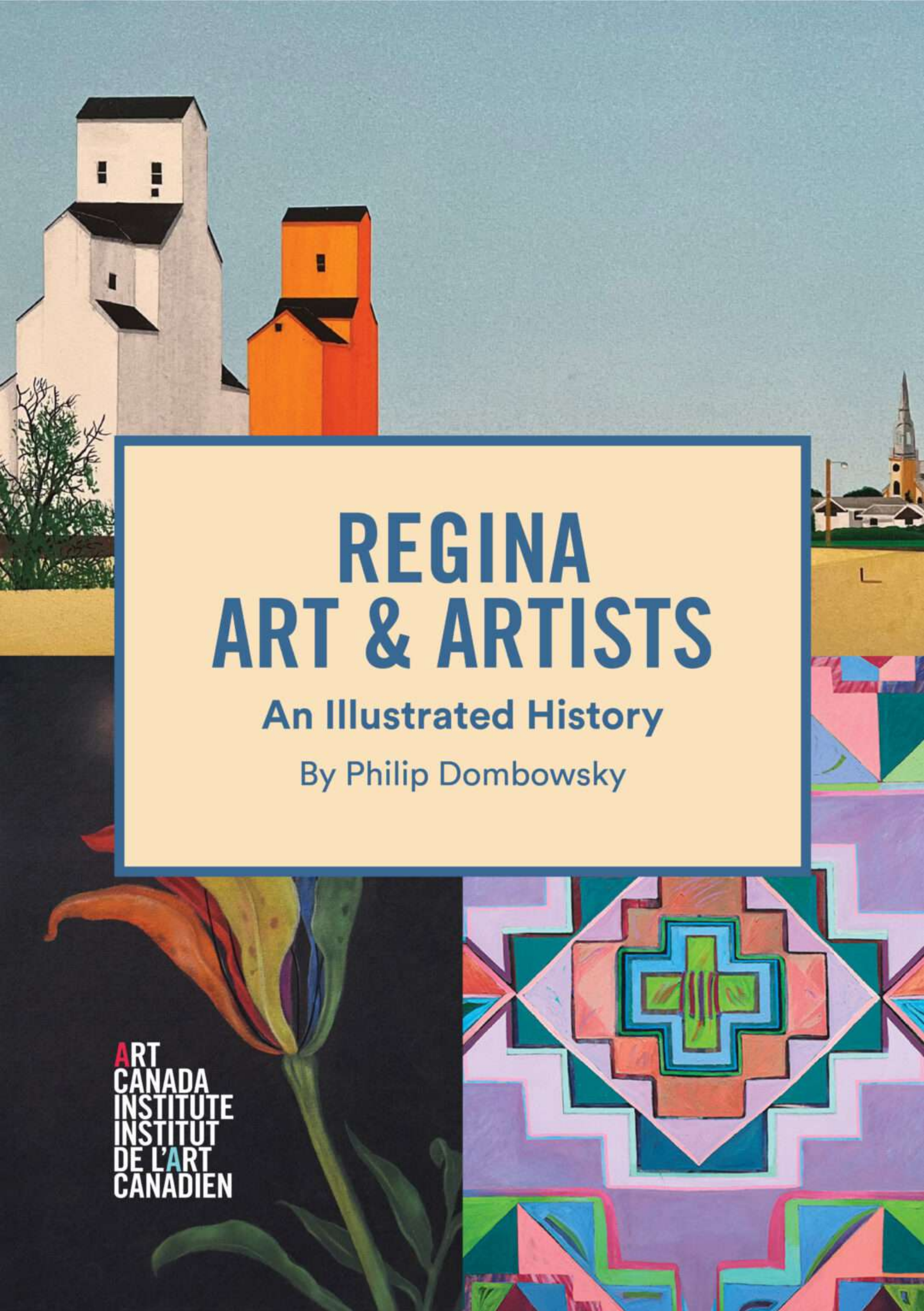




REGINA ART & ARTISTS

An Illustrated History

By Philip Dombowsky

ART
CANADA
INSTITUTE
INSTITUT
DE L'ART
CANADIEN



Contents

03

Preface

09

Historical Overview

45

Key Artists

118

Institutions, Associations & Events

146

Community Builders

170

Where to See

176

Notes

188

Glossary

222

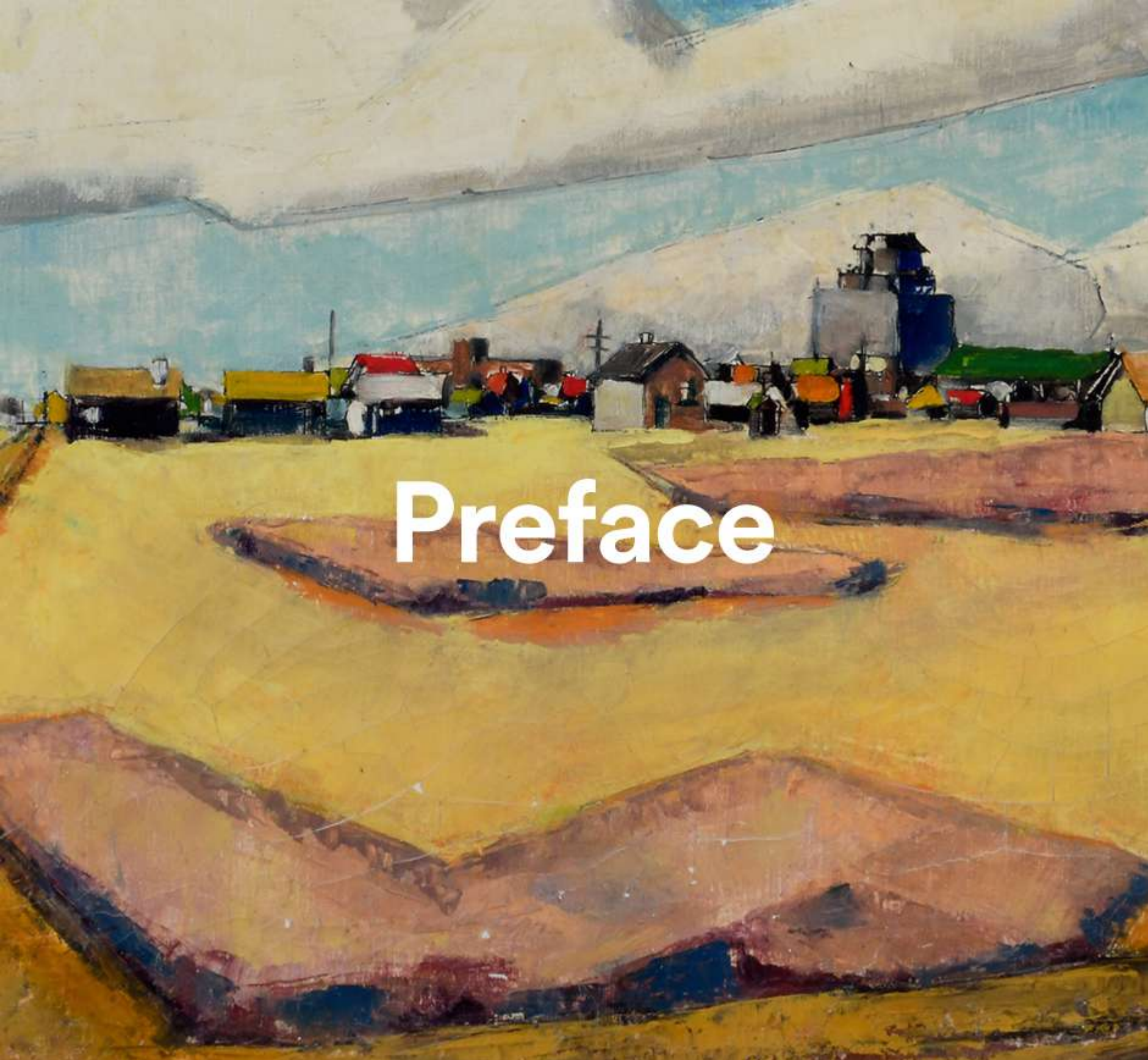
Sources & Resources

228

About the Author

229

Copyright & Credits



Preface

Ranked as the sixteenth-largest city in Canada, Regina may boast a modest population of around 250,000, but its impact on the nation's art scene is anything but small. The city's creative spirit has always exceeded its size, giving rise to the influential Regina Five and the groundbreaking Regina Clay Movement while also serving as a home for some of Canada's most important contemporary Indigenous artists. Since its founding in 1882 on a remote stretch of prairie grassland, Regina has cultivated a dynamic arts ecosystem fuelled by resilience, collaboration, and an enduring spirit of optimism.

Many Saskatchewan writers, W.O. Mitchell and Sinclair Ross among them, have reflected on the sublime vastness of the Canadian prairie and its power to stretch the limits of human imagination. It was this attribute, coupled with resilience and a deeply rooted spirit of cooperation, that proved essential in building a viable community in a harsh and unforgiving landscape. These same qualities also laid the groundwork for the development of art and culture in Regina, which, sustained by that enduring spirit, continues to flourish today.



Ruth Pawson, *Big Sky (New Hope-New Year)*, 1988, oil on canvas, 45.7 x 61 cm, private collection.

In many respects, this book represents a process of rediscovery. Having grown up in Regina, my earliest and most formative encounters with art were shaped by local institutions and educators. I have vivid memories of art history classes with professors Maija Bismanis, Roger Lee, and Gerald McMaster (b.1953) at the University of Regina. I worked in the Fine Arts library housed in the old Regina College Building and often explored the nearby clay and sculpture studios. I attended exhibitions and events at the Norman MacKenzie Art Gallery and spent countless hours at the Regina Public Library, browsing its extensive collection of art books and catching the latest shows at the Dunlop Art Gallery. I felt a deep affinity for these places long before I understood how central they were to the development of art in Regina.

My personal connection to the prairie landscape of southern Saskatchewan has played a formative role in shaping my understanding of place and artistic expression. Regular visits to the childhood homes of my parents near Avonlea and Oxbow provided early and sustained exposure to the region's distinctive geography—marked by expansive skies and open, often austere, terrain. These experiences not only fostered a lasting and deeply personal bond with the province but also cultivated an early appreciation for the profound attachment to the prairie that characterizes the work of many Saskatchewan artists. The landscape itself commands attention; its scale, quietude, and atmospheric presence lend it a quality that is at once humbling and enduringly evocative. Artist Ruth Pawson (1908–1994), who spent over five decades capturing prairie landscapes, embodied this sensibility. Her enduring fascination with the prairie is reflected in a quotation she kept for many years on an index card:

The great thing about the Prairie is that it lies down at your feet, thrusting you up on a stage surrounded by nothing but open sky.... It is an ancient pounded-down land and just getting out there in the middle of it, feeling the wind through an open window, sensing the enormity of the world, can turn you inside out with ecstasy.¹



LEFT: Once-known Métis artist, *Bag or wallpocket (Métis)*, n.d., silk, velvet, beads, thread, 18.5 x 15 cm, Royal Saskatchewan Museum, Regina. RIGHT: Bob Boyer, *A Minor Sport in Canada*, 1985, acrylic and oil on cotton blanket, 188 x 221 cm; overall with attachments: 208 x 240 cm, National Gallery of Canada, Ottawa.

Indigenous Peoples who have been in the area now called Saskatchewan for approximately eleven thousand years are likewise deeply connected to the land, leaving behind a wealth of pictographs and petroglyphs throughout the province, as well as many ceremonial and utilitarian objects. The Cree, Saulteaux, Dakota, Nakota, and Lakota were the original inhabitants of Regina and its surroundings. Their presence in the area reshaped the land in profound ways that continue to resonate. Largely viewed by early settlers as a “vanishing race,” the Indigenous Peoples of the Prairies were marginalized by White society for much of the twentieth century. Their perseverance and sustained efforts to redress the impact of colonialism have paid dividends in recent years, including through art. Institutions, such as the MacKenzie Art Gallery, have supported this resurgence, providing platforms for artists and educators like Gerald McMaster, Bob Boyer (1948–2004), and Edward Poitras (b.1953), whose work reclaims cultural traditions and reimagines them in contemporary contexts.

The location selected by the Canadian Pacific Railway (CPR) for the future town of Regina—incorporated in 1882—offered few natural advantages beyond a small creek, a tributary of the Qu’Appelle River. Yet, within a few years, the town had grown to include sturdy wood-framed houses, along with churches, schools, a railway station, and civic buildings such as a town hall and fire station. Institutions devoted to art and education also began to emerge, alongside green spaces like Stanley Park, established near the CPR station. The provincial government soon joined efforts to enhance Regina’s landscape by developing an expansive park surrounding the legislative building, while the city contributed by planting thousands of trees along its streets.

Efforts to strengthen Regina’s social fabric were led in large part by women, particularly through their involvement in church committees and organizations

such as the Regina Local Council of Women (LCW), established in 1895. A few years later, the LCW created its Fine and Applied Arts Committee. Many of its members, along with those in the affiliated Women's Educational Club, approached art as they did other forms of social reform, viewing it as essential to fostering an enlightened and progressive society. Both groups organized public art exhibitions and curated collections, making them accessible through the Regina Public Library and Regina College.

Despite the efforts of women's groups and organizations such as the Regina Sketch Club, the city's isolation and small size made it difficult for artists to support themselves through their art.

Pawson and Dorothy Martin (1909–1984) were schoolteachers, Inglis Sheldon-Williams (1870–1940) taught at Regina College, David H. Payne (1890–1950) was a letter carrier, and Augustus Kenderdine (1870–1947) taught at the University of Saskatchewan. However, the difficulties facing artists in continuing their education and mounting exhibitions led several to leave the city. Sybil Henley Jacobson (1881–1953), who struggled financially after arriving from England in 1912, moved to Winnipeg in 1932 and then to Vancouver. George Campbell Tinning (1910–1996), who studied at Regina College and exhibited with the short-lived Junior Art League and in other spaces, left for Maine to study watercolour painting. The talented Mary Filer (1920–2016) exhibited in Regina while still in high school, but it was in Montreal, where she studied at McGill University's Neurological Institute, that she reconnected with art. Mashel Teitelbaum (1921–1985), who failed in his attempt to establish an art gallery in 1947, left for Vancouver the following year.

Saskatchewan's election of a Co-operative Commonwealth Federation (CCF) government in 1944 brought with it a new approach to the arts. Aiming to democratize access and expand public support, the CCF established the Saskatchewan Arts Board in 1948—the first agency of its kind in North America. In the postwar years, Regina also witnessed a surge in artistic activity, with the growing prominence of the art department at the University of Saskatchewan, Regina Campus, and the opening of the Norman MacKenzie Art Gallery in 1953. These milestones contributed to the professionalization of the arts, a momentum further strengthened by the launch of the Emma Lake Artists' Workshops in 1955 and the introduction of the first degree programs in art at the Regina Campus in the late 1960s.



Thomas H. Mawson & Sons, *Proposed Subdivision of Property near Wascana Lake*, c.1913, aniline print with watercolour and ink on paper, 75.5 x 88.5 cm, Provincial Archives of Saskatchewan, Regina.



LEFT: Arthur McKay, *Epic Theme*, 1960, retail trade paint and stovepipe enamel on hardboard, 121.9 x 182.3 cm, MacKenzie Art Gallery, Regina. RIGHT: Douglas Morton, *2 Plus 2*, 1966, acrylic on canvas, 215.1 x 215.3 cm, MacKenzie Art Gallery, Regina.

Regina's arts community continues to be shaped by a complex interplay of geography, history, and people. From its early days as a remote settlement, the city developed a strong tradition of creativity and cultural engagement, despite the challenges of isolation and limited resources. The efforts of local artists, educators, community leaders, and especially women's organizations laid the groundwork for a vibrant cultural scene. Government support in the mid-twentieth century helped professionalize the arts, while institutions like the University of Regina and the MacKenzie Art Gallery provided platforms for new creative voices to emerge. Today, Indigenous artists play a leading role in shaping the city's artistic identity, drawing on deep cultural roots to engage with contemporary issues. Regina's artistic legacy continues to evolve, embedded in its past but firmly oriented toward the future.



David Thauberger, *Long Haul*, 2000, acrylic on canvas, 162.2 x 177.8 cm, MacKenzie Art Gallery, Regina.



HISTORICAL OVERVIEW

Regina's art history is rooted in its prairie landscape, which has inspired creators since time immemorial. Early settlers shaped the land into a city of British civility, where women's groups helped establish key institutions such as the Women's Art Association of Saskatchewan. In the mid-twentieth century, the city became an epicentre for avant-garde art, led by the Regina Five and the Regina Clay Movement. Within this scene, Indigenous artists such as Bob Boyer and Edward Poitras reimagined traditional forms through a modern lens. Today, the city retains its many tensions and harmonies—its avant-garde ambitions, grassroots resilience, and respect for the land.

The People of the Saskatchewan Prairie

Founded in 1882 on a treeless patch of prairie grassland, Regina is situated within the traditional territories of many First Nations. Land acknowledgements today speak of the nêhiyawak (Plains Cree), Anihşināpēk (Saulteaux), Dakota (Sioux), Lakota (Sioux), Nakota (Assiniboine), and the Métis as custodians of the region. These Indigenous Peoples and their ancestors have inhabited the often inhospitable prairie territory that we now call Saskatchewan for approximately eleven thousand years. Indigenous life on the prairies during the pre-contact period is reflected in numerous petroglyphs and pictographs located throughout the province, as well as in pottery and decorated ceremonial and utilitarian objects, such as the saddle bag of Plains Cree Chief

Pitikwahanapiwiyn (Poundmaker) (c.1842–1886).¹ Indigenous art has responded to the land—to its physical and material features, as well as to the stories and relations embedded within it.



LEFT: Chief Pitikwahanapiwiyn (Poundmaker) with his fourth wife, c.1884, photograph attributed to Oliver B. Buell, Library and Archives Canada, Ottawa. RIGHT: Paul Kane, "Cree Indians Travelling," Plains Cree, 1849–56, oil on canvas, 46.3 x 74 cm, Royal Ontario Museum, Toronto.

The earliest Europeans to visit the prairie needed the assistance and co-operation of the people who lived there and knew its ways. English explorer and fur trader Henry Kelsey was the first European to explore the interior of the northern plains. Hoping to expand trade in the region, Kelsey travelled to the area in 1691 and 1692 for the Hudson's Bay Company, the fur trading conglomerate that in 1670 had been granted title to the vast area then known as Rupert's Land by King Charles II. Cree and Assiniboine guides led Kelsey into what is now Saskatchewan. He wrote in his journal that much of the southern territory was occupied by the Atsina (Gros Ventres), the Assiniboine, and the Hidatsa to the east and the Shoshone to the west. The Blackfoot lived between the North and South Saskatchewan Rivers, while the Chipewyan, a branch of the Dene, occupied the northern boreal forest.²

The coming of the fur trade brought dramatic changes to the movements of these peoples across the territory, as First Nations living in Rupert's Land began competing for fur resources. By the 1730s, the Plains Cree had emerged as a distinct entity, having moved from the forested Canadian Shield between Hudson Bay and Lake Winnipeg to the northern plains as they became

increasingly dependent on the bison hunt. Their presence on the prairies was captured in a series of drawings and paintings by Paul Kane (1810–1871), an artist who travelled through the area with fur trading parties in 1846. Although scenes such as “*Cree Indians Travelling*,” *Plains Cree*, 1849–56, are often romanticized according to Victorian conventions, Kane’s work is an important record of Cree life and customs on the prairies prior to colonial settlement. In many of his paintings, Kane depicted Cree material culture with great attention to detail.

By the time they arrived on the plains, the Cree had developed a tradition of decorative arts that was continuously evolving through the adoption of new materials. Indigenous makers on the prairies long created aesthetic objects from bone, hide, fur, feathers, bark, wood, sinew, and porcupine quills. Glass beads, thread, and fabrics such as wool and velvet became increasingly plentiful through trade during the seventeenth and eighteenth centuries.



LEFT: Once-known nêhiyawak artist, *Octopus Bag*, c.1840–60, wool broadcloth, cotton ribbon, cotton, glass bead, metal bead, wool tuft, paper, cotton thread, 25 x 42.2 cm, McCord Stewart Museum, Montreal. RIGHT: Once-known nêhiyawak artist, *Child's Jacket*, late nineteenth or early twentieth century, hide, brass buttons, plastic buttons, glass beads, wool stroud, 50.5 x 42.5 cm, Glenbow Museum, Calgary.

As traditional media diversified, so too did the imagery that appeared on designed objects. The Métis were—and continue to be—highly regarded for their intricate beadwork, producing vibrant floral motifs such as the design of an octopus bag, c.1840–60. Geometric motifs such as hourglasses, triangles, and checkered patterns are also found on numerous objects made for personal use, such as a child’s jacket from the late nineteenth or early twentieth century, adorned with a design of four sets of three trapezoids. These art forms reflect, as Sherry Farrell Racette (b.1952) writes, “the innovative and flexible nature of ‘tradition’” and the notion that Indigenous art forms are living practices.³

1870-1885: Resistance and Suppression of the First Peoples

In 1870, the new Dominion of Canada purchased Rupert's Land from the Hudson's Bay Company. The area now comprising the three Prairie provinces—Manitoba, Saskatchewan, and Alberta—was named the North-West Territories. The first treaties were established with the First Nations living in this area soon afterward, sparking the process of colonial expansion and settler encroachment on the land, including the establishment of a transcontinental railway. Treaty 4 ceded 195,000 square kilometres of territory, ranging from the southeast corner of present-day Alberta through most of southern Saskatchewan, including the land Regina now occupies, through to west-central Manitoba. It was signed at Fort Qu'Appelle, then an outpost of the Hudson's Bay Company, on September 15, 1874, by Cree, Assiniboine, and Saulteaux leaders and representatives of the British Crown.



J.W. McIntyre Farm, the first farmhouse built in the Regina area, c.1860, photographer unknown, City of Regina Archives.

The Métis were long established in the Red River region in what is now the province of Manitoba. The sale of Rupert's Land severely impacted the Métis, who believed that they and their Cree, Saulteaux, and Assiniboine relatives had an inherent right to the stewardship of the land as descendants of its original inhabitants. Fearing an increase in European settlement, they resisted Canadian authorities. The dispute was the basis for an armed conflict known as the Red River Resistance and the eventual proclamation of a provisional government under the leadership of Louis Riel. Their actions led to the creation of the Manitoba Act, 1870, which established the new province of Manitoba and laid out a broad range of commitments to protect the Métis's rights to the land.



LEFT: William George Richardson Hind, "Manitobah" Settler's House and Red River Cart, c.1862, oil on commercial board, 25.1 x 37.7 cm (support), Library and Archives Canada, Ottawa. RIGHT: Councillors of the Provisional Government of the Métis Nation, Manitoba, 1870, photographer unknown, Library and Archives Canada, Ottawa. *Front row, from left to right: Robert O'Lone, Paul Proulx. Centre row, from left to right: Pierre Poitras, John Bruce, Louis Riel, John O'Donoghue, François Dauphinais. Rear row, from left to right: Bonnet Tromage, Pierre de Lorme, Thomas Bunn, Xavier Page, Baptiste Beauchemin, Baptiste Tournond, Joseph (or Thomas) Spence.*

Nevertheless, the Canadian government's neglectful implementation of land provisions prompted widespread discontent among the Métis, who grew wary as prairie lands were made available to an influx of new settlers. Settlement of the West, coupled with the disappearance of bison herds and the continued disenfranchisement of the Métis and First Nations, precipitated a second armed conflict referred to as the North-West Resistance, an insurgency led once again by Riel. In May of 1885, after five months of defence against the North-West Mounted Police (NWMP) and troops dispatched by Ottawa, Riel surrendered and was tried in Regina on six counts of high treason, a crime that carried a mandatory death sentence. Riel was found guilty by a jury of six English-speaking Protestants and was sentenced to hang. After two unsuccessful appeals, the sentence was carried out at the NWMP barracks in Regina on November 16, 1885.⁴

Several key moments in the North-West Resistance, including Riel's trial, were captured in a series of photographs taken by Oliver B. Buell (1844-1910), a travelling photographer who earned a living presenting what he called "magic lantern entertainments" using a stereopticon slide projector. In June 1885, while Riel was awaiting trial, Buell presented contemporary images of the Métis resistance to an audience at Regina's Knox Presbyterian Church.⁵ He showed his photographs of Riel's trial on a return visit to Regina in 1905.



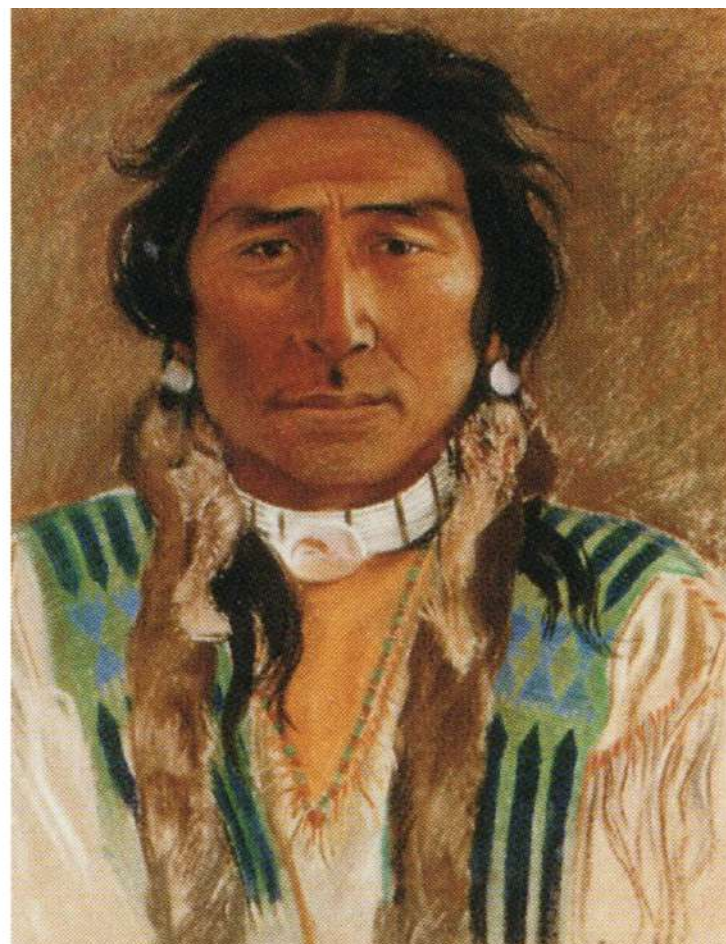
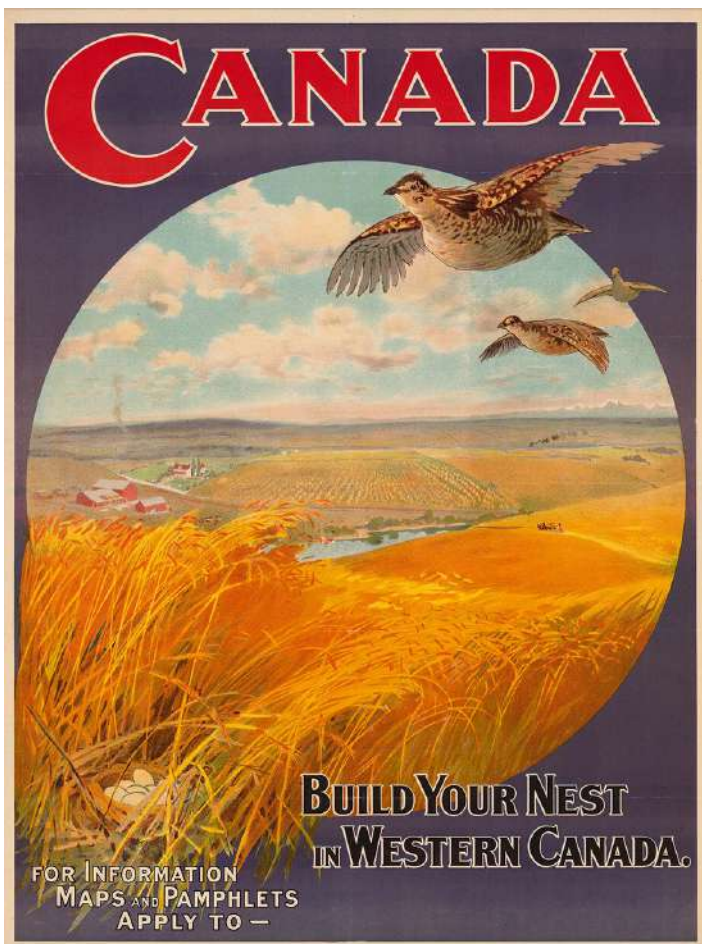
Oliver B. Buell, *Louis Riel addressing the jury during his trial for treason, 1885*, albumen on card, 11.7 x 19.6 cm (image), 13.2 x 21.4 cm (overall), Library and Archives Canada, Ottawa.

The Métis defeat marked the beginning of the permanent enforcement of Canadian law in the West and a new era of systematic discrimination against the Métis and other Indigenous Peoples in Saskatchewan. Their suppression, along with the collapse of the buffalo hunt and the introduction of European tools,

also impacted the production of Indigenous art, which had been directly tied to the creation of utilitarian and ceremonial objects for millennia. For much of the next century, aesthetic objects by Indigenous makers would occupy a diminished position within a Western-centric history of art in Canada—relegated to tourist art or exotic collectibles. A new language of art criticism based on Indigenous ways of knowing would emerge toward the end of the twentieth century in response to the rich creative output of artists working both in the past and the present.⁶

1882–1905: A Railway Town Comes into Its Own

With the transfer of Rupert's Land to the Canadian government, the removal of Indigenous Peoples from their territories on the Prairies, and the completion of the transcontinental railway, the Canadian government effectively opened the West to settlement. Newcomers were welcomed with the encouragement of government-commissioned advertisements, often in the form of highly idealized posters and pamphlets, that depicted the open prairie as a new promised land. Posters depicting an endless sky against vast wheat fields, such as *Build Your Nest in Western Canada*, 1907–8, were some of the first creative depictions of this geography and would set the tone for future artistic renderings—some idealistic—of the prairie landscape. These invariably showed the land as empty of its original inhabitants, marking a turn from artistic approaches that romanticized the cultures of Indigenous Peoples of the prairies, as seen in works by Paul Kane, Edmund Montague Morris (1871–1913), and James Henderson (1871–1951).



LEFT: Unknown artist, *Build Your Nest in Western Canada*, 1907–8, poster, Library and Archives Canada, Ottawa. RIGHT: Edmund Montague Morris, *Moses*, c.1910, pastel on paper, 63.9 x 50.1 cm, Saskatchewan Legislative Building Art Collection, Regina.

In 1873, the government of Sir John A. Macdonald set in motion its plan for a transcontinental railway to connect the eastern provinces to British Columbia. The city of Regina owes its existence to this ambitious plan—in particular, to the decision of the Canadian Pacific Railway (CPR) to construct a southerly route across the Prairies, from Fort Garry in Manitoba to Kicking Horse Pass near Banff, Alberta. The CPR chose for its new outpost a site near a creek that the Cree called *oskana kâ-asastêki* (“where the bones are piled”) and English speakers called Wascana Creek. A tributary of the Qu’Appelle River, the creek had long been used by Indigenous Peoples to dry buffalo meat and stretch hides, gathering the bones into mounds for eventual sale. The CPR laid out the first street plan and built a dam across Wascana Creek, creating a reservoir to replenish the steam engines of its locomotives and a source of water for the town’s residents.



LEFT: Canadian Pacific Railway Depot Gardens, Regina, c.1900–25, photographer unknown, Library and Archives Canada, Ottawa.
RIGHT: Oliver B. Buell, *Regina Downtown Core, Looking West from Hamilton Street, the Leader Post Building*, 1885, silver gelatin print, Regina Public Library fonds, City of Regina Archives.

Named in honour of Queen Victoria, Regina (“queen” in Latin) was made the capital of the North-West Territories in 1883, two years after its founding. Still mostly a collection of hastily built small houses and tents, Regina’s earliest residents faced the constant threat of heat and tornadoes in the summer and extreme cold in the winter. Yet, the railway soon brought the town a steady stream of settlers. Between 1896 and 1914, more than two million people from Europe and the United States arrived on the Prairies, the greatest wave of immigrants in Canadian history.

Regina’s first phase of development saw the rapid growth of amenities and infrastructure, including Anglican, Catholic, and Methodist churches, banks, schools, a town hall, and a volunteer fire brigade. Transforming the region’s geography became an important objective of the city’s early residents. The premiere attempt to beautify the city focused on an area near the CPR station, where Stanley Park—a green space with trees, shrubs, and flowers—was developed in the late 1880s. One of the main purposes of the project was to convey to residents and newcomers that it was possible to tame the inhospitable prairie grassland. The initiative looked forward to the more ambitious undertaking of creating an extensive park surrounding the Saskatchewan Legislative Building a few decades later.



View in Stanley Park, Regina, Sask., c.1910, colour postcard, 8.9 x 14.1 cm, produced by Warren Bros. & Rutter, collection of Philip Dombowsky.

As most of Regina's first residents arrived from Ontario and the United States, they brought with them their former communities' customs and values, including a belief in the importance of art and education. During Regina's early years, residents were able to view art at the annual Regina Agricultural Fair. These exhibitions were also attended by First Nations living in the area, who performed dances in traditional costume and displayed cultural objects for farmers and tourists.⁷

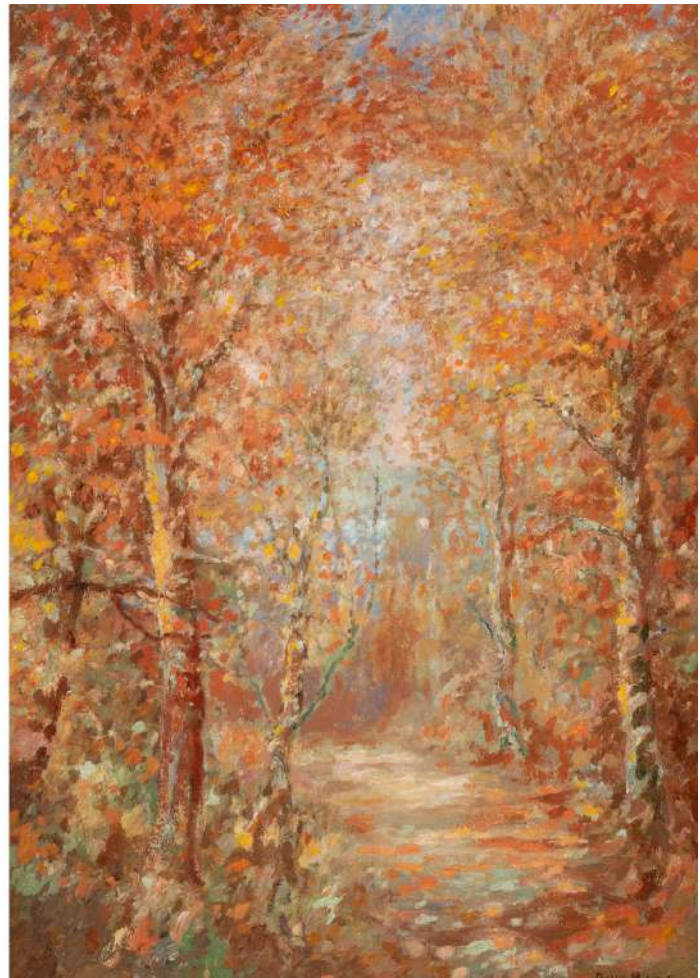
Regina's art history is inextricably linked to the founding of its educational system. As public schools began to add art instruction to their curriculum, the Provincial Normal School—Regina's first teacher's college, which opened in 1893—started to instruct aspiring teachers to meet the demand. In October 1900 and again in December 1902, the school hosted artist Frederic Marlett Bell-Smith (1846–1923), director of fine arts at Alma Ladies' College, a private school in St. Thomas, Ontario.⁸ As a painter, Bell-Smith's aesthetic was firmly lodged in the nineteenth-century academic tradition. *The Leader* reported on the artist's 1902 visit, during which he addressed students and members of the public, presenting "a few fundamental truths or rules for the guidance of those who are taking, and expect to give, instructions in drawing" and showing "a generous collection of his watercolour and oil paintings."⁹ Bell-Smith was returning to Toronto following a sketching trip through the Canadian Rockies, and it is likely that some of the works he presented depicted mountain scenery.



Frederic Marlett Bell-Smith, *Canoeing in the Rockies*, 1889, watercolour on paper, 30.5 x 50.8 cm, private collection, Barrie.

Bell-Smith's presence in Regina had an impact. In 1903, less than a year after his second visit, the Normal School began offering specialized classes in art and music under the direction of painter Elizabeth Rankin (1872-1960), who had studied art in Winnipeg and New York. With her addition to the staff, Rankin became the first professional art instructor in the province of Saskatchewan.¹⁰

Women contributed to Regina's civic and artistic development through groups like the Local Council of Women (LCW). Founded in 1895, the LCW was dedicated to improving social conditions in the community, and especially those of women and children. The LCW's inaugural project was to raise funds to build the city's first hospital. For the LCW, the arts were connected to its larger vision of improving society. Over the course of several decades, this vision led it to form standing committees, including the Fine and Applied Arts Committee, established in 1920 with the purpose of raising the profile of the visual arts by presenting exhibitions, hosting lectures, and building a collection through the acquisition of works by local artists, including Sybil Henley Jacobson (1881-1953), Harriette Keating (1898-1975), and David H. Payne (1890-1950).

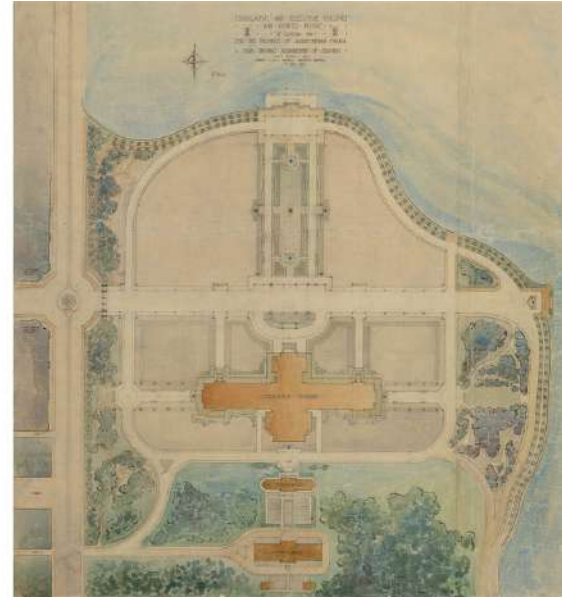


LEFT: Sybil Henley Jacobson, *The Black Shawl*, c.1908, oil on canvas, 91.4 x 71.1 cm, private collection, Vancouver. RIGHT: David H. Payne, *Path Through the Woods*, n.d., oil on canvas, 86.3 x 60.9 cm, MacKenzie Art Gallery, Regina.

The work that the LCW and other women's organizations put into realizing their ideals of personal cultivation, social amelioration, and civic improvement was essential to Regina's development as a city and, eventually, as a centre for the arts. By the mid-twentieth century, the social democratic government in Saskatchewan would build on these women's accomplishments while at the same time changing the social and economic conditions of Regina's artists, consigning the volunteer-based committees and organizations founded and led by women to the margins.

1905–1913: The Young City Acquires a British Cultural Stamp

Saskatchewan became a province, along with Alberta, upon the passing of the Dominion Act on July 18, 1905. The federal cabinet named Thomas Walter Scott the first premier of the province, and the following year, largely through his determined efforts, Regina was chosen over North Battleford and Saskatoon as the provincial capital. Soon after, Scott shifted his focus to what would be his most enduring accomplishment: the design and construction of the Saskatchewan Legislative Building—arguably the city's greatest architectural achievement.



LEFT: Edward Maxwell, *Legislative and Executive Building, Regina, Saskatchewan*, 1909, watercolour, pen, and ink on paper, 53.4 x 78.8 cm, National Gallery of Canada, Ottawa. RIGHT: Edward and W.S. Maxwell, *Legislative and Executive Building and Power House, Regina, Plan Showing Arrangement of Grounds*, May 11, 1910, watercolour, graphite, and ink on paper, 94 x 88 cm, Provincial Archives of Saskatchewan, Regina.

Regina residents saw Scott's ambitious project as a beacon pointing to a prosperous future. In line with this enthusiasm, Scott ensured that leading architects would be involved in the building's construction. The province's purchase of sixty-six hectares of land on the south side of Wascana Creek led to the hire of Frederick Todd (1876-1948), the landscape architect tasked with designing the site plan. Todd's vision for the park surrounding the Legislative Building was made a reality by George Watt, who oversaw the planting of more than 100,000 trees and shrubs supplied by nurseries in Europe and North America.¹¹ Meanwhile, an international competition was launched to commission the design of the Legislative Building. Montreal architects Edward Maxwell (1867-1923) and W.S. Maxwell (1874-1952) were selected due to their plans for an impressive domed building in a Beaux-Arts style. Construction began in 1908, and the building was officially opened on October 11, 1912.

Regina's status as the centre of government and its growing population brought an unprecedented level of prosperity, providing opportunities for the city's first professional artists. Among them were John Thomas Richardson (1860-1942), Inglis Sheldon-Williams (1870-1940), and James Henderson, immigrants from Great Britain who had been trained in the British Romantic tradition popularized by John Constable (1776-1837) and J.M.W. Turner (1775-1851). The Saskatchewan landscape—its dramatic weather patterns and seasonal changes—presented endless opportunities to artists trained in the Romantic tradition, as seen in Sheldon-Williams's *After the Storm*, c.1914.



Inglis Sheldon-Williams, *After the Storm*, c.1914, oil on canvas, 45.7 x 62.9 cm, MacKenzie Art Gallery, Regina.

The first of the three to exhibit in Regina was Richardson, who had studied at the South Kensington School of Art in London. After arriving in Canada in 1885, he homesteaded with his father and brother near Edenwold, a small community to the northeast of Regina. Solo exhibitions of Richardson's work, which consisted mostly of paintings depicting the English countryside according to the eighteenth- and nineteenth-century landscape conventions he had absorbed in London, were held in Regina's City Hall, first in 1905 and again the following year.¹²

Henderson and Sheldon-Williams arrived in 1912 and 1913, respectively, establishing their reputations as portrait painters of prominent government officials. Henderson's portrait sitters from that period include Hugh Richardson, the judge who had presided over the trial of Louis Riel in 1885, and Justice James Thomas Brown, a member of the Supreme Court of Saskatchewan. Sheldon-Williams produced portraits of Sir Frederick W.A.G. Haultain, the leader of the Opposition in Saskatchewan's first two legislative assemblies, and Edward Ludlow Wetmore, the province's first chief justice.

Established by the city's educated elite as the first amateur group to include art as part of its mandate, the Regina Society for the Advancement of Art, Literature and Science held its first annual art exhibition in October 1910. The exhibit featured paintings and engravings from private collections, "the most valuable pictures in the city," according to the local press, which included works by Rosa Bonheur (1822–1899), Arnold Böcklin (1827–1901),



Rosa Bonheur, *The Horse Fair*, 1852-55, oil on canvas, 244.5 x 506.7 cm, The Metropolitan Museum of Art, New York.

Camille Corot (1796–1875), and Paolo Veronese (1528–1588).¹³ Although the group dissolved at the start of the First World War in 1914, it played a vital role in galvanizing support for the arts in the city and providing a model for groups focused on visual art, including the Fine and Applied Arts Committee of the Local Council of Women (LCW) and the Women's Educational Club (WEC).

Increasing wealth from the grain trade led to new building projects, including a new City Hall designed by Calgary-based architects William M. Dodd (1872–1948) and E.C. Hopkins (1857–1941) and a three-storey Canadian Pacific Railway train station constructed in 1911 in a late Beaux-Arts style. Landscape architect Frederick Todd was retained by the city in 1907 to plan a new civic park, Victoria Square, on an area covering two city blocks.¹⁴ Todd's design, based on City Beautiful principles, featured a spoke-like arrangement of paths converging on a circular focal point, which was first occupied by a fountain dedicated to Nicholas Flood Davin, the founder of Regina's *The Leader*.

Community leaders were warming to the idea that a free public library was a necessary ingredient of an enlightened and prosperous city. In 1908, responding to a petition signed by Premier Scott and 155 Regina residents, the city agreed to situate a public library on the second floor of the new City Hall. Opened on the first day of 1909, the initiative was an immediate success and encouraged the city to construct a purpose-built library, funded in part by American philanthropist Andrew Carnegie. On June 30, 1912, only weeks after the library's opening, the deadliest tornado in Canadian history swept through the city's downtown core, leaving twenty-eight people dead and 2,500 homeless. Through generous contributions to the relief fund from the government and other sources, and the resourcefulness of Regina's residents, the city was able to rebuild relatively quickly. Damage to the library was mainly confined to the roof, and the building was reopened to the public in September.



Houses completely destroyed by tornado, with three unidentified men standing on a pile of rubble, Regina, June 30, 1912, photographer unknown, City of Regina Archives.

The establishment of Regina College in 1911 was another important milestone in the city's cultural and artistic development. The college offered its first painting and drawing courses in 1916. In contrast to the Provincial Normal School, whose objective was to instruct soon-to-be teachers in the fundamentals of teaching art, the art program at Regina College was intended to train aspiring artists and included courses in portrait, still-life, and landscape painting, as well as elements of drawing and the principles of design. It was directed by Sheldon-Williams, who also frequently gave public lectures on subjects ranging from artistic techniques to the role of art in daily life.¹⁵ After he left in 1918 to serve as an official war artist, his position at the college was held at various times by Mildred Valley Thornton (1890-1967), Harriette Keating, Joseph Henry Lee-Grayson (1875-1953), and Hilda Stewart (1892-1978).

Regina College hosted numerous exhibitions and other events organized by the WEC and the LCW's Fine and Applied Arts Committee. Starting in 1918, the school also exhibited artworks from the National Gallery of Canada. The first loan, consisting of more than twenty paintings, included notable pieces by Franklin Brownell (1857-1946), William Brymner (1855-1925), Arthur Lismer (1885-1969), Laura Muntz Lyall (1860-1930), and Mary E. Wrinch (1877-1969). After 1920, students and visitors were also able to enjoy the WEC's growing art collection, which was on permanent display at Regina College and later at the Darke Hall of Music and Art.



LEFT: William Brymner, *Early Moonrise in September*, 1899, oil on canvas, 74.2 x 102.1 cm, National Gallery of Canada, Ottawa.
RIGHT: Regina College, college building and women's residence, 1920, photograph by Capitol Studio, Regina, University of Regina Archives and Special Collections.

1914–1918: The Upheaval of the First World War

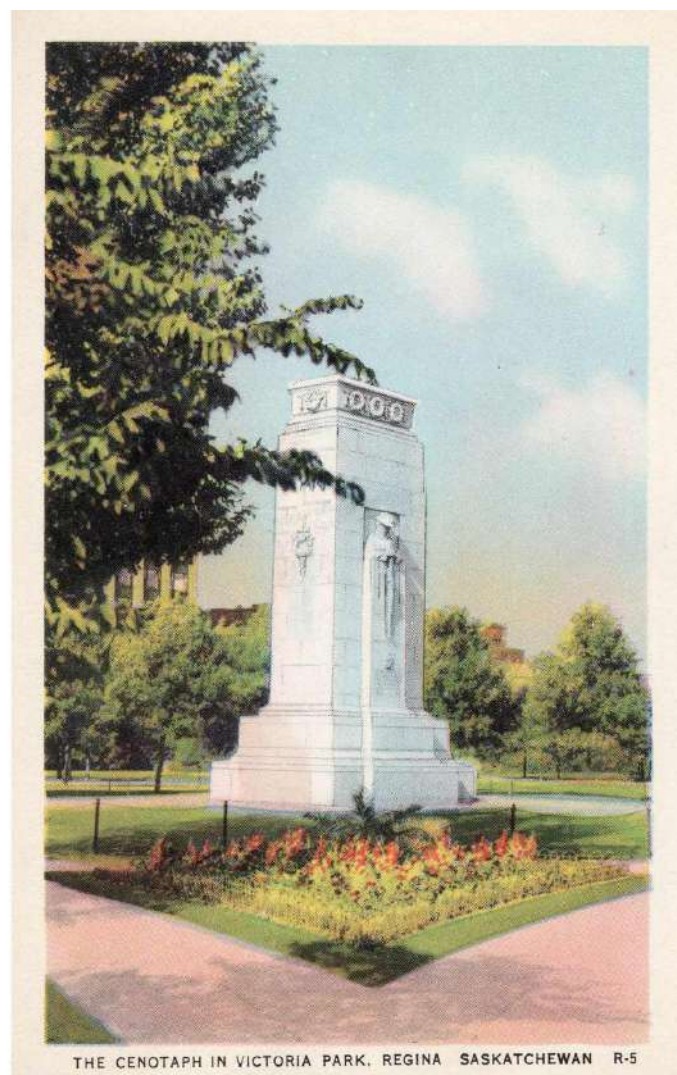
A recession in 1914 ended the city's decades-long economic expansion, and hopes of a quick recovery faded with the outbreak of the First World War. With Canada's entry into the conflict in August 1914, Regina's residents shifted their focus to supporting the war effort, and the city's cultural development stalled. Among the Regina artists to enlist were landscapist David H. Payne, who joined the Canadian Expeditionary Force in 1915, and painter Joseph Henry Lee-Grayson, who served as a warrant officer in the 16th Light Horse C Squadron before losing sight in one eye from an injury suffered during the Battle of the Somme in 1916.

Toward the end of the war, Inglis Sheldon-Williams, one of Regina's best-known painters and an instructor at Regina College, left to serve as a war artist in Europe, where he produced a substantial body of work that included the large canvases *Canadians Arriving on the Rhine*, 1918-19, and *The Return to Mons*, 1920. These two works—and in particular *The Return to Mons*, with its frieze-like flattening of the masses—show that Sheldon-Williams's experiences of the war left him open to new approaches to his art, as it did with a number of other painters and sculptors. The departure of Sheldon-Williams left Regina College's art department in a precarious position for the next several years.



Inglis Sheldon-Williams, *The Return to Mons*, 1920, oil on canvas, 302.3 x 452 cm, Canadian War Museum, Ottawa.

Newspapers in these years were a ubiquitous source of information and entertainment. As employers of professional illustrators, the papers used these artists' talents to influence public opinion through war propaganda. The cartoonist and illustrator William Noakes (1871-1953), publishing under his pseudonym, Noax, depicted the tragedy of war and the patriotism of Saskatchewan's residents in cartoons he published in *The Morning Leader*. Toward the end of the conflict, Noakes volunteered his services to the Victory Bond Loan Fund drive, and on November 11, 1918, he celebrated the Armistice with a full-page cartoon on the first page of *The Morning Leader*.¹⁶



LEFT: Noax's full-page spread in *The Morning Leader*, November 11, 1918, page 1. RIGHT: *The Cenotaph in Victoria Park, Regina, Saskatchewan*, c.1940, colour postcard, 14 x 8.9 cm, produced by Valentine-Black Co. Ltd., Toronto, collection of Philip Dombowsky.

In 1926, residents of Regina who had fallen in the war were honoured with a cenotaph that replaced the fountain at the centre of Victoria Park. Unveiled on Armistice Day, November 11, the grey granite monument was designed by Montreal's R.W.G. Heughan (1887-1950) in collaboration with Regina architect Francis Portnall (1886-1976).

In addition to the cenotaph, Saskatchewan's provincial government had envisioned building a war museum in Regina on the grounds of the Legislative Building. The project was kept alive until the early 1920s, when it was cancelled despite an architectural commission having been awarded to Percy Erskine Nobbs (1875-1964) and George Taylor Hyde (1879-1944) of Montreal.

1920–1929: Prosperity and Patronage: Women's Art Organizations Make Their Mark

Following the end of hostilities in Europe, attention returned to addressing the needs of the city's residents. Saskatchewan was entering a period of rapid economic expansion. By the end of the decade, it ranked first among the provinces in per capita wealth, mainly on the strength of being the country's top producer of wheat, oats, rye, and flax. Saskatchewan grew to be third among the provinces in population, behind only Ontario and Quebec.

In Regina, the Women's Educational Club (WEC), the Fine and Applied Arts Committee of the Local Council of Women (LCW), and the Women's Art Association of Saskatchewan (WAAS) became leaders in the arts. They were keen to provide exhibition opportunities for local artists, including women such as Ethel Barr (1882–1963), Sybil Henley Jacobson, and Harriette Keating. These organizations often recruited their members from the city's social elite. Their work on behalf of community improvement had the added advantage of providing a social space for their members, connecting women to "conversational communities and platforms within the public sphere at a date when their activities in this area were strictly limited."¹⁷



LEFT: Frederick S. Challener, *Vacation Days*, c.1920, oil on canvas, 96.5 x 111.8 cm, MacKenzie Art Gallery, Regina. RIGHT: Marion Long, *Black and Gold*, n.d., oil on canvas, 89.5 x 66 cm, MacKenzie Art Gallery, Regina.



Both the WEC and the LCW's Fine and Applied Arts Committee focused on developing art collections and making them accessible to the public. The first acquisition of the WEC was a painting by Frederick S. Challener (1869–1959), *Vacation Days*, c.1920. Later purchases included works by Frederic Marlett Bell-Smith, F. McGillivray Knowles (1859–1932), and Marion Long (1882–1970), all of which found a home in the halls and reception rooms of Regina College. With the 1929 opening of the Darke Hall of Music and Art (later Darke Hall), the club began displaying artworks on its walls. The paintings acquired by the LCW could be seen in the Regina Public Library and in local schools. The artworks purchased by the two groups became the first public art collections in Regina.



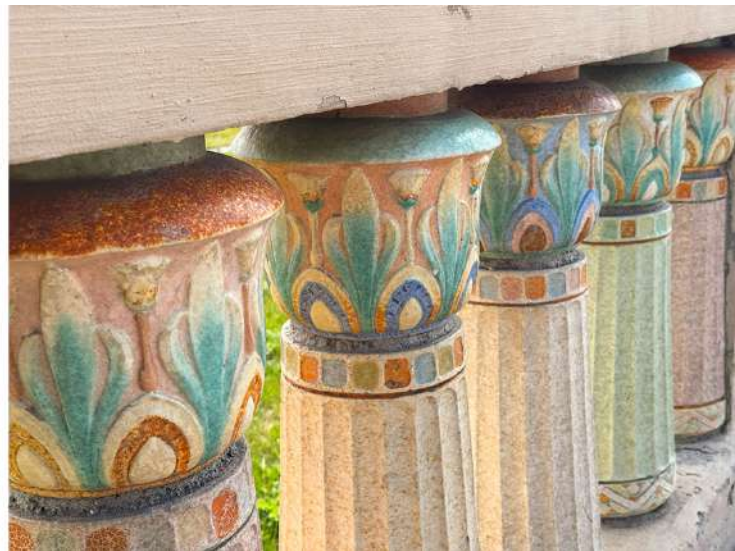
Interior of Darke Hall, on College Avenue, named for F.N. Darke, who donated the building to the Regina College in 1929, c.1930, photograph by Butcher & Runnalls, City of Regina Archives.

In 1922, Barr, Keating, Jean Bell (1884–1970), Dorothea Sheldon-Williams (1873–1938), and other members of the LCW's Fine and Applied Arts Committee joined Joseph Henry Lee-Grayson, an instructor at Regina College, and Francis Portnall, one of the city's best-known architects, to establish the Regina Sketch Club. This was the first artist-centred organization in the city, with members receiving advice from their peers rather than from professional instructors. Meeting twice a week, the group focused on portraiture and figure drawing from live models in the winter and outdoor sketching in summer. A selection of the work produced during the year, chosen by the club's executive, was displayed in the club's annual exhibition, which was usually held at Regina College or at the Regina Public Library. Regina College continued to be the city's most important centre for art activities throughout the 1920s, hosting exhibitions, lectures, and other events. As the decade came to a close, women continued to contribute to the city's cultural development with the formation of the WAAS.

1929–1939: The Great Depression and the Rise of Social Democracy

No province suffered more than Saskatchewan during the Great Depression. Along with the global economic downturn and low agricultural commodity prices, a decade of drought and dust storms brought further devastation to prairie farmers and to the province's economy. By 1933, Saskatchewan had the lowest per capita income of all Canadian provinces. As the economic crisis deepened, the province began to see a steady decrease in population that would last until 1946.

Despite the massive downturn, Regina's cultural sector continued to develop. Amateur art groups kept up their support for the city's artists through exhibitions and by building their art collections. The provincial government stepped in to fund projects that included the ornate Albert Memorial Bridge in 1930, featuring Egyptian-style terracotta elements and designed by Joseph Henry Lee-Grayson. Dedicated to Saskatchewan soldiers who had died in the First World War, the 256-metre bridge was part of a larger relief effort that continued the beautification of the vast park surrounding the Saskatchewan Legislature. The bridge remains one of Regina's most enduring landmarks.



LEFT: Edward John Hughes, *Bridge and Parliament Building, Regina*, 1957, oil on canvas, 63.8 x 81.6 cm, private collection. RIGHT: Albert Memorial Bridge, Regina (detail), 2025, photograph by Saskatchewan Provincial Capital Commission.

Still without a public art museum, Regina residents who wished to view art were generally dependent on the efforts of the Women's Educational Club, the Local Council of Women's Fine and Applied Arts Committee, and the recently formed Women's Art Association of Saskatchewan (WAAS), all of which continued to organize exhibitions. Art was occasionally shown at special events, such as the prestigious World's Grain Exhibition and Conference, held at Regina's newly constructed Confederation Building for two weeks during the summer of 1933.

Significantly, the World's Grain Exhibition included a major travelling exhibition of 150 paintings from the National Gallery of Canada, a loan facilitated by prominent Regina lawyer and art collector Norman MacKenzie (1869–1936). Arguably the most important selection of Canadian art to be shown in Regina, the exhibition featured some of the gallery's best-known works, including *Grey and Gold*, c.1910, by Florence Carlyle (1864–1923); *North Shore, Lake Superior*, c.1926, by Lawren S. Harris (1885–1970); *Dieppe, The Beach, Grey Effect*, c.1905–9, by James Wilson Morrice (1865–1924); and *Oxen Drinking*, 1899, by Horatio Walker (1858–1938). Also on display was a large collection of

Saskatchewan handicrafts, including hand-painted china, quilts, rugs, and woodcarving curated by the WAAS; an exhibition of twenty-four watercolours by Lee-Grayson; and murals in the main reception hall of the Confederation Building depicting Saskatchewan scenes by Augustus Kenderdine (1870–1947) and Fritz Brandtner (1896–1969). Attendees of the fair were given free access to all displays.

In 1936, Regina College, which had become a junior college affiliated with the University of Saskatchewan two years earlier, established an art department under the direction of Kenderdine. In addition to his teaching responsibilities, Kenderdine managed the more than 350 artworks bequeathed to the college by MacKenzie. MacKenzie also allocated funds to build a museum in Regina to house his collection, a project that the Great Depression and the Second World War would delay until the early 1950s.



Mildred Valley Thornton, *Fireguard*, c.1929, oil on canvas, 61 x 76.2 cm, private collection, Vancouver.

Supporting oneself through art was difficult at the best of times, and the economic catastrophe of the 1930s made it even harder. For example, Mildred Valley Thornton had arrived in Regina in 1911 after studying at Olivet College in Michigan and had become one of the city's best-known artists. Despite her status, she was forced to leave the city for Vancouver in 1934, after her husband's bakery business went bankrupt. The lack of professional opportunities also led George Campbell Tinning (1910–1996), a student of Lee-

Grayson at Regina College and one of the city's most promising artists, to leave Regina in 1938.

Against the economic turmoil of the Great Depression, the Co-operative Commonwealth Federation (CCF) was formed in Calgary in 1932. The following year, representatives of the United Farmers movement, the Socialist Party of Canada, the Canadian Labour Party, and the League for Social Reconstruction met in Regina to sign its founding document, the Regina Manifesto. A decade later, in 1944, Tommy Douglas led the CCF to victory in Saskatchewan in the election that gave the province the first socialist government in North America. The CCF and its successor, the New Democratic Party, governed Saskatchewan until 1964, vastly enhancing the province's social fabric and providing democratic access to art and education.

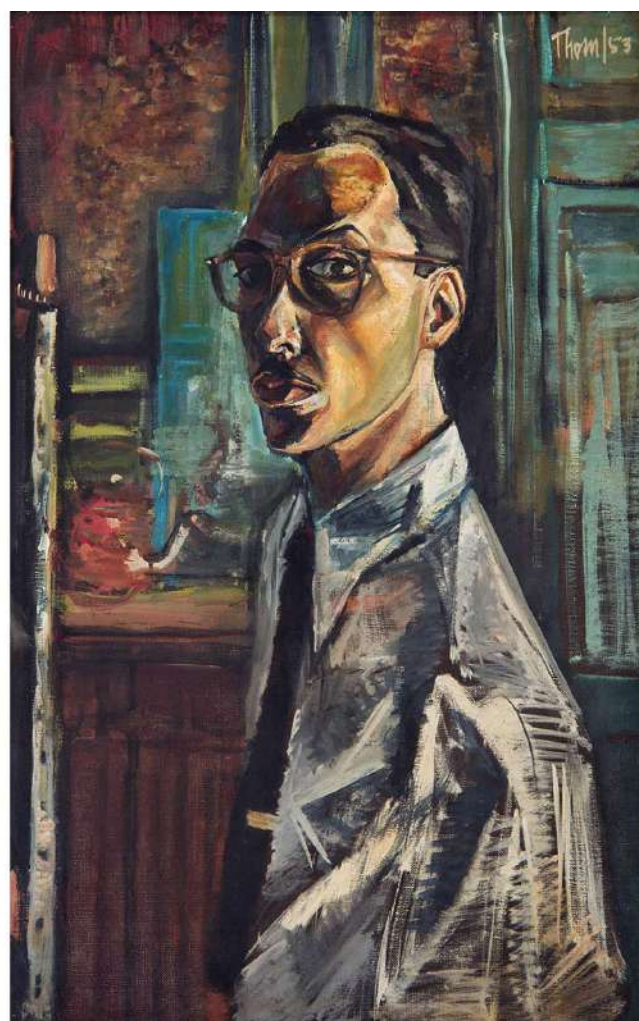


Tommy Douglas at the opening of the University of Saskatchewan hospital, Saskatoon, 1955, photograph by Lee Hillyard.

1939–1959: Art in Regina Breaks the Mould

When the Second World War saw Regina College and the Provincial Normal School—the city’s providers of professional art education—transformed into bases for the British Commonwealth Air Training Scheme, Steward Basterfield, the dean of Regina College, was not fazed. He noted, “We regret having to vacate our own delightful halls, but we are still a community of scholars, and can, in the ardent pursuit of knowledge, easily forget the small inconveniences imposed on us by the exigencies of war.”¹⁸ However, the repurposing of Regina College was no small inconvenience to the city’s artists, as it temporarily halted programming by the Women’s Educational Club (WEC) and the Local Council of Women (LCW), including their regular exhibitions.

After the war, Regina’s art infrastructure became increasingly professionalized through the influence of the Federation of Canadian Artists (FAC), formed in 1941, and the Saskatchewan Arts Board (SAB), formed in 1948. The FAC focused on collaboration among artists in its efforts to expand access to art throughout the country. Its presence in Saskatchewan was established under the direction of Saskatoon artist Ernest Lindner (1897–1988). Among the organization’s early efforts in Regina was an annual exhibition of members’ works, the first judged by A.Y. Jackson (1882–1974) and presented at Regina College in November 1944. Soon thereafter, Jackson’s Group of Seven colleague Lawren S. Harris spoke to the local FAC branch on democracy and the arts, looking ahead to “a better world” in which the arts and philosophy “should be applied to everyday living.”¹⁹



LEFT: Mashel Teitelbaum, *God's Acre*, 1945, oil on hardboard, 76.5 x 58.5 cm, McMichael Canadian Art Collection, Kleinburg. RIGHT: Anthony Thorn, *Untitled (Self-Portrait)*, 1953, oil on canvas, 61 x 38 cm, SK Arts Permanent Collection, Regina.

The SAB was a project of the Co-operative Commonwealth Federation government that had taken power in 1944 and set about transforming the province with initiatives such as a precedent-setting hospital insurance plan and expanded access to art and education. The promise of an era of progressive politics attracted a new wave of energetic, left-leaning professionals to Regina, including Morris Shumiatcher (1917–2004), who helped draft the 1947 Bill of Rights. Norah McCullough (1903–1993) arrived in 1947 to head the new SAB, the first funder of public art in North America. With the advent of organizations such as the SAB, the municipal management of the arts by amateur groups increasingly gave way to provincial participation under an activist social democratic government. Creating opportunities for public appreciation of the arts, the SAB would have an enormous impact on Regina’s artists—an influence that is still felt today.

Coinciding with these developments was a growing awareness of artistic activity beyond the city and the province, a trend that was reflected in the work of painters McGregor Hone (1920–2007), Mashel Teitelbaum (1921–1985), and Anthony Thorn (1927–2014), all of whom by the 1940s were adopting modernist elements inspired by American and European models of Post-Impressionism, Expressionism, and abstraction. Teitelbaum was especially influenced by the early paintings of Russian abstractionist Wassily Kandinsky (1866–1944) as well as the works of Americans Arthur Dove (1880–1946), Marsden Hartley (1877–1943), and John Marin (1870–1953), while Thorn drew inspiration from a wide range of international sources, from French stained glass to the Mexican Muralism movement. Openness to creative exploration laid the foundation for Regina’s eventual emergence as an epicentre of modernist painting during the mid-twentieth century.

In 1950, Ottawa-born painter Kenneth Lochhead (1926–2006) was hired to succeed Augustus Kenderdine as the director of the art department at Regina College. Lochhead’s contemporary Arthur McKay (1926–2000) joined the staff in 1952, and three years later, they established the Emma Lake Artists’ Workshops at the site of the Murray Point Summer School of Art in northern Saskatchewan. The workshops aimed to connect with recent artistic developments outside of the province and were led by acclaimed artists and critics from Canada and the United States. These included British Columbia-born Jack Shadbolt (1909–1998) in 1955 and Joseph Plaskett (1918–2014) in 1956, both with experience in the United States and Europe, as well as New Yorkers Will Barnet (1911–2012) in 1957 and Barnett Newman (1905–1970) in 1959.²⁰



Augustus Kenderdine teaching an outdoor painting class at Emma Lake, 1936, photographer unknown.

By encouraging experimentation, innovation, and a new interest in art theory, the workshops had a profound impact on many who attended, including the artists who later become known as the Regina Five: Ronald Bloore (1925–2009), Ted Godwin (1933–2013), Kenneth Lochhead, Arthur McKay, and Douglas Morton (1926–2004), whose bold, nonrepresentational paintings offered a new direction for abstract art in Western Canada.²¹ The workshops continued to play a major role in shaping art discourse in Regina throughout the 1960s, which saw the emergence of a new generation of painters, including Bruce Parsons (b.1937), Kenneth Peters (1939–2007), and Joan Rankin (1927–2014).



Arthur McKay, *Descending Whites*, 1960, enamel paint and commercial paint on Masonite, 121.9 x 121.9 cm, National Gallery of Canada, Ottawa.

The idea that Regina should have an art museum had long been a preoccupation of many of the city's residents. That aspiration was finally realized in 1953 with the opening of the Norman MacKenzie Art Gallery, whose first curator was Richard Simmins (1924–1999). Along with the works acquired from the city's most prominent collector, Norman MacKenzie, the museum absorbed the collections of the WEC and the LCW's Fine and Applied Arts Committee, which had advocated for a permanent public exhibition space.

The museum became one more pillar in the professionalization of Regina's art infrastructure after the Second World War. Simmins placed the gallery on a firm footing with a regular exhibition schedule and a lecture series, while his successor, Bloore, challenged the city's predominantly conservative approach to art, bringing it national attention through a series of bold purchases and exhibitions. An exhibition that Bloore mounted in 1960 showed how far he was willing to go in challenging conventional approaches to art.

1960–1980: New Trends and Competing Visions in Art

In 1960, Ronald Bloore, curator of the Norman MacKenzie Art Gallery, collaborated with artists Ted Godwin and Kenneth Lochhead on an exhibition featuring eighteen works by a fictional female sculptor created with used car parts, discarded beer bottle caps, and pails of sand. *Images and Studies, an Exhibition by Win Hedore* caused an uproar in the city and led to calls for Bloore to be fired. The following year, having survived the scandal, Bloore brought international attention to a group of seven Regina artists in *The May Show*, which in turn served as the inspiration for the landmark exhibition *Five Painters from Regina* held at the National Gallery of Canada.

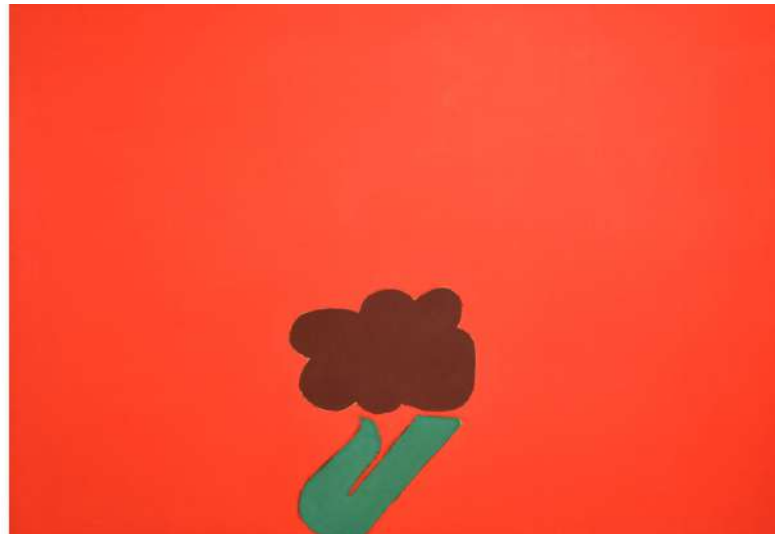
Opened in December 1961 in Ottawa, the first stop on a cross-country tour, *Five Painters from Regina* featured abstract works by Bloore, Godwin, Lochhead, Arthur McKay, and Douglas Morton. The exhibition brought the artists together—each with a different approach to technique and compositional elements of nonrepresentational painting—to emphasize their shared ambition to further the development of avant-garde art in Western Canada. They had honed their modernist explorations at Emma Lake, notably during the 1959 workshop led by colour-field painter Barnett Newman.



The Regina Five outside the Norman MacKenzie Art Gallery at the time of *The May Show* exhibition, Regina, 1960, photographer unknown, University of Regina Archives and Special Collections. From left to right: Ronald Bloore, Arthur McKay, Douglas Morton, Kenneth Lochhead, Ted Godwin.

Beyond helping to catapult the Regina Five to national and international significance, the Emma Lake workshops continued to be important catalysts for the development of modern art throughout Saskatchewan—and Canada—over

the next decade.²² Prominent American artists and critics, including Clement Greenberg (1909–1994), Lawrence Alloway (1926–1990), John Cage (1912–1992), Frank Stella (1936–2024), and Donald Judd (1928–1994), descended upon northern Saskatchewan, leading sessions and championing modernist ideals in the same boreal forest setting that had once inspired leading painters in the province like Augustus Kenderdine and Ernest Lindner.



LEFT: Kenneth Lochhead, *Blue Extension*, 1963, acrylic on canvas, 203.2 x 249.6 cm, Global Affairs Canada Diplomatic Art Collection, Ottawa. RIGHT: Bruce Parsons, *Hot Alors / big red sky*, 1965, acrylic on canvas, 139.7 x 200.7 cm, University of Regina President's Art Collection.

A dedicated gallery space within the new Regina Public Library, opened in 1962, quickly became a venue for new art in the city. The first curator, Bruce Parsons—an artist who had studied at the Ontario College of Art (now OCAD University) and would later attend workshops at Emma Lake led by Stella, Kenneth Noland (1924–2010), and Jules Olitski (1922–2007)—promoted experimentation and innovation at the gallery, exhibiting his own vibrant colour-field paintings as well as abstract works by McKay and Morton. Parsons also showed works by emerging modernist painters such as Simon de Jong (1942–2011), Kenneth Peters, and Joan Rankin—all from Regina—as well as Marion Nicoll (1909–1985), an artist based in Calgary.

Regina continued to reap the benefits of a robust post-war economy and rapid growth throughout the 1960s. In 1962, partly in response to its growing population (from approximately 65,000 in 1945 to more than 120,000 in 1960), Regina formed the Wascana Centre Authority and hired architects Minoru Yamasaki (1912–1986) and Thomas Church (1902–1978) to add hundreds of hectares of land to Wascana Park. The new plan, built upon the earlier vision of Frederick Todd and Thomas H. Mawson (1861–1933) for the design of the area around the Saskatchewan Legislative Building, included the development of a new University of Regina campus in the southeastern portion of the city.²³ At 930 hectares, Wascana Centre is one of the largest urban parks in North America.²⁴ It features several notable artworks, including three bronze cows—*Potter*, 1990; *Valadon*, 1990; and *Teevo*, 1993—by Joe Fafard (1942–2019); the sculpture *The Four Directions*, 2005, by Lionel Peyachew (b.1957); and *Four Part Vertical Double Plane Structurist Relief (Winter Sky Series)*, 1980–83, by Eli Bornstein (b.1922), which is displayed in the hall of Wascana Place.



Joe Fafard, *Teevo*, 1993, bronze, 70 x 93 x 42 cm, MacKenzie Art Gallery, Regina.

Toward the end of the decade, the city's art scene underwent a major shift from New York-influenced Post-Painterly Abstraction, endorsed by art critic Greenberg and embraced by the Regina Five and their followers. By the late-1960s, these formerly avant-garde approaches to painting had come to represent the artistic establishment. Another series of exchanges with American artists and critics—this time from California—would set the stage for further shifts in Regina's identity as a hub for creative experimentation.²⁵ As Matthew Teitelbaum suggests, ceramicist David Gilhooly (1943–2013) and artist-art historian David Zack (1938–1995), who joined the faculty at Regina College in 1969 and 1970, respectively, played large roles in changing the course of modern art in Regina. Gilhooly and Zack "provoked and encouraged students and faculty, opening up established categories and hierarchies of art making in the community through their willingness to think about art 'as something ordinary people did.'"²⁶

When Gilhooly arrived from the University of California, Davis, to teach at Regina College, he brought his personal brand of California Funk, a West Coast aesthetic focused on everyday subjects, popular culture, and personal narrative, with a glance at humour and surrealism. California Funk in part inspired what would become known as the Regina Clay Movement. Sharing a studio space with Fafard, Gilhooly was "dramatic," as Timothy Long reports: "Through frequent slide shows, Gilhooly exposed his ceramics students to a wide range of possibilities and then gave them the freedom to do what they wanted."²⁷



LEFT: David Gilhooly in his studio, 1975, photograph by Eberhard Otto, Library and Archives Canada, Ottawa. RIGHT: Ann James, *Flower Piece*, c.1968, clay, silicon carbide, 19.7 x 21.6 x 21.6 cm, SK Arts Permanent Collection, Regina.

Gilhooly's approach would influence a group of artists working in ceramic sculpture, including Victor Cicansky (1935–2025), Ann James (1925–2011), Marilyn Levine (1935–2005), and Jack Sures (1934–2018). Their art was rooted in the local environment, not the big cities, and emphasized commonplace, individual experiences. For artists like Cicansky, David Thauberger (b.1948), and Joe Fafard, an interest in the vernacular afforded them the confidence to see their "own culture and historical circumstances, the prairie experience, as equal to any other for cultural investigation."²⁸ Though the Regina Clay Movement was short-lived, it did achieve international attention when six Regina ceramic artists were included in the Paris exhibition *Canada Trajectoires 73*.²⁹



Marilyn Levine, *Bob's Cowboy Boots*, 1973, ceramic, left: 33.7 x 34.1 x 13 cm, right: 33.3 x 33.5 x 15.4 cm, private collection.

Despite critical changes to Regina's creative landscape—including those that garnered the city's artists increased national and international attention—its arts community remained tight-knit. Public institutions were flourishing by the 1970s; however, it was difficult to operate a successful commercial art gallery in the city. This is in part due to the fact that collectors would often buy works directly from artists rather than through an art dealer. Mashel Teitelbaum, a Saskatoon-born artist, opened the city's first commercial gallery, the Red Door Gallery, in 1947. That venture, which aimed to promote lesser-known contemporary Saskatchewan artists, received positive reviews in the local press but lasted less than a year.³⁰ Regina remained without a viable commercial gallery until the Assiniboia Gallery and the Susan Whitney Art Gallery were opened in 1977 and 1979, respectively.

Since its establishment, the Assiniboia Gallery has focused on Canadian art, including painting, works on paper, and ceramics. It was the first commercial gallery in Regina to show Indigenous art, including the work of Allen Sapp

(1928–2015), Bob Boyer (1948–2004), Daphne Odjig (1919–2016), and Gerald McMaster (b.1953). Of these, Sapp, best known for his realist paintings depicting scenes from his childhood in the 1940s and 1950s, generated the most interest and has since become one of the province's most important artists. Still in operation, the gallery currently represents approximately fifty established and emerging artists, over half of them from Saskatchewan.



Allen Sapp, *Found His Brother's Horse*, 1974, acrylic on canvas, 76.5 x 122 cm, MacKenzie Art Gallery, Regina.

The Susan Whitney Art Gallery, in contrast, showed a larger number of works from other parts of Canada, including painting, sculpture, tapestry, photography, and furniture, as well as the Regina Five and Canadian folk artists such as Dmytro Stryjek (1899–1991), Molly Lenhardt (1914–1995), and William McCargar (1906–1980). Susan Whitney had been employed by the short-lived Kesik Gallery and knew how difficult it was to successfully operate a commercial gallery in Regina on one's own. In response, she set up a gallery along with partners Victor Cicansky, Joe Fafard, Richard Spafford, and Jill Rawlinson. Among the gallery's notable exhibitions were the annual *Made in Saskatchewan* show. The first, held in 1980, included French Canadian, Mennonite, and Ukrainian handmade decorative items, twenty pieces of Saskatchewan commercial pottery made in the early 1900s, and paintings by nine contemporary folk artists.³¹

The critical acclaim for homegrown avant-garde movements such as the Regina Five and Regina Clay put the prairie city firmly on the map as an important cultural centre, undoing the sense of isolation felt by many previous generations of artists. New institutions, such as the Rosemont Art Gallery, founded as a satellite of the Norman MacKenzie Art Gallery in 1974, and Neutral Ground, the city's first artist-run centre launched in 1982, would continue in the vein of redefining Regina's art through a community-based focus.



From Gerald McMaster's time as a young professor at the Saskatchewan Indian Federated College (now First Nations University of Canada), Regina, 1979, photograph by Don Hall, University of Regina Archives and Special Collections. *Back row, from left to right: Michael Laliberte, Frank Asapace, Gerald McMaster, Leslie Goforth, Bob Boyer, Bryan Akiwenzie. Front row, from left to right: Dorothy Myo, Bob Boyer Jr., Patricia Dieter.*

1976–2000: New Indigenous Voices

In a 1988 article for *The Saskatchewan Indian*, a newsmagazine established in 1960 to give a voice to Indigenous writers, artist and art historian Gerald McMaster, a Plains Cree member of the Siksika Nation, wrote about the complicated history of Indigenous art on the Prairies, noting that while creativity was so “inextricably woven into the fabric of [Plains Cree] culture,” the objects created by Indigenous makers were often only seen as curiosities or artifacts that needed to be salvaged as evidence of a vanishing culture.³² Indeed, the idea of making art was a new concept for many Indigenous nations on the Prairies, but this did not “preclude the fact that there were many gifted individuals who were immediately recognized within the traditional community as manifesting creativity.... In fact, Plains Cree terminology point out capabilities of craftsmanship, yet there is no word or concept for art.”³³

The 1970s were important years for deconstructing these established barriers to Indigenous artmaking, not only in Saskatchewan but across Canada. In large part due to the successes of Anishinaabe painter Norval Morrisseau (1931–

2007) and his Woodland School, a new generation of Indigenous artists began to receive national and international attention for their groundbreaking works, often blending elements of their own cultural traditions with contemporary media and themes.

Regina became a hub for those who would soon break into the collective national consciousness. Key to their creative development was the founding of the Saskatchewan Indian Federated College (SIFC) at the University of Regina in 1976, which offered a program in fine arts, with courses in Indigenous art and art history. Early instructors included Bob Boyer, a graduate of Regina College and former student of Ted Godwin, and McMaster, then a recent high-school graduate who was hired to assist Italian-born artist Sarain Stump (1945–1974) in developing an art program for Indigenous students at SIFC. Both Boyer and McMaster would later credit their time at SIFC as foundational to their expanding knowledge of the visual design and philosophy of traditional First Nations art. Boyer's employment at SIFC coincided with a pivotal moment in his artistic practice, one that saw him combining abstraction with design motifs derived from traditional Northern Plains visual culture. His work *Sun Dance Shield*, 1980, is a notable early example.³⁴

Building upon the foundation established by the SIFC, the city's art institutions increasingly embraced Indigenous art. The MacKenzie Art Gallery has been a leader among Canadian museums in this regard for several decades. In 1975, it became the first public art gallery in Canada to present Indigenous material objects as fine art in *100 Years of Saskatchewan Indian Art 1830–1930*,



Bob Boyer, *Sun Dance Shield*, 1980, oil on canvas with ribbon, 288 x 103 cm, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau.

an exhibition curated by Boyer. The exhibition demonstrated how virtually every object used by the Indigenous people of the Northern Plains featured some degree of decoration. Among the items shown was a Sioux beaded pouch that is believed to have belonged to the daughter of Tatanka Iyotanka (Sitting Bull) (c.1831–1890).

The landmark *100 Years of Saskatchewan Indian Art 1830–1930* was followed in 1982 by *New Work by a New Generation*, the first major exhibition of contemporary Indigenous art in the country. A shared project of the World Assembly of First Nations, the SFIC, and the MacKenzie, *New Work by a New Generation* was co-curated by Robert Houle (b.1947) and featured works by Boyer, Carl Beam (1943–2005), Domingo Cisneros (b.1942), Edward Poitras (b.1953), and Jaune Quick-to-See Smith (1940–2025), all of whom were, as Houle described, “invariably and intimately involved in recording personal experiences determined by tribal culture... but expressed through modern concepts and techniques.”³⁵



LEFT: Installation view of *New Work by a New Generation* at the Norman MacKenzie Art Gallery, Regina, 1982, photographer unknown. RIGHT: Katherine Boyer, *The Sky Vest*, 2021, seed beads on smoked moosehide, 121.9 x 61 x 25.4 cm, National Gallery of Canada, Ottawa.

In 1998, the MacKenzie hired Lee-Ann Martin (Mohawk, Tyendinaga Territory) to serve as the first Indigenous head curator of a public art museum in Canada. Michelle LaVallee (b.1977; Ojibway, Chippewas of Nawash Unceded First Nation) joined the staff as a curator in 2007, organizing several important exhibitions, including *13 Coyotes: Edward Poitras*, 2012, and a 2013 retrospective exhibition of the Professional Native Indian Artists Inc. More recently, the MacKenzie organized *Uprising: The Power of Mother Earth*, 2019–2020, as well as *Radical Stitch*, 2022, one of the most significant exhibitions ever presented on contemporary Indigenous beading across Turtle Island (North America).

2000–2025: Shifting Demographics and New Directions

Like other Canadian cities, Regina has experienced significant shifts in demographics since the early 2000s, with a growing percentage of the city's residents born outside of Canada.³⁶ In step with these changes, the city's

increasingly diversified art scene continues to thrive far beyond what early artists and patrons could have imagined when they set down their roots on a forbidding patch of prairie grassland.

Today, Regina's artists are well supported by a network of institutions that provide them with opportunities to fund and exhibit their work. The Saskatchewan Arts Board, now known as SK Arts, continues to champion the province's artists and work closely with institutions to make the arts and culture accessible and appreciated by a broad audience. Along with the MacKenzie Art Gallery, the Art Gallery of Regina and the Dunlop Art Gallery maintain their groundbreaking programming, which often spotlights Saskatchewan's underacknowledged histories. For instance, in early 2025, the Dunlop presented *BLACK PRAIRIES*, an exhibition curated by its director, Alyssa Fearon, honouring more than one hundred years of Black and African Canadian cultural production on the Prairies, including the work of Manitoba-based photographer William "Billy" Beal (1874–1968).



Installation view of *BLACK PRAIRIES* at the Dunlop Art Gallery, detail of works by Richard Allan Thomas, Regina, 2025, photograph by Don Hall.

The establishment of artist-run centres in Regina—the first being Neutral Ground, founded in 1982 by Nida Home Doherty (b.1950) and Roger Lee—profoundly impacted the development of the city's contemporary art scene. The city's second artist-run centre, Sâkêwêwak First Nations Artists' Collective, followed suit in 1991, focusing its mandate on the promotion of contemporary Indigenous art. Advocating an artist-centred approach, artist-run centres—or "parallel galleries," as they are often called—in Regina support multidisciplinary programming and create vital spaces for creators working in emerging media to exhibit their work. Local video and performance artists to benefit from exhibiting work in the city's parallel galleries include Jori Anne Cachene, John G. Hampton, Rae Staseson, and Garry Varro.

Among the many promising artists to emerge in recent years are Lionel Peyachew, Jeannie Mah (b.1952), Keith Bird (b.1955), Ruth Chambers (b.1960), David Garneau (b.1962), Zachari Logan (b.1980), Ayla Dmyterko (b.1988), and Audie Murray (b.1993). Several of these artists, including Dmyterko, Garneau, Logan, and Murray, have exhibited throughout Canada and internationally, a trend that is increasingly common for Regina artists.



LEFT: Jeannie Mah, *Train: Les Arrivées* (detail), 2020, porcelain with photocopy transfers and underglazes, overhead projectors, and video, 40 min., installation dimensions variable, Remail Modern, Saskatoon. Left overhead projector photo is *MIKAN No. 3402772*, courtesy of Library and Archives Canada, Ottawa. Right overhead projector photo is *They Also Lay Tracks*, courtesy of Chinese Canadian National Council Toronto Chapter. The *Broadway Avenue, Yorkton* postcard image reproduced onto porcelain cup, courtesy of the Saskatchewan Council for Archives and Archivists, Regina. RIGHT: Audie Murray, *Chi Fii Embraces the Old Ones*, 2021, digital photographs on cloth vinyl, 365.8 x 182.9 cm each, Nanaimo Art Gallery.

Commercial galleries continue to play an important role in promoting Regina art. The latest, the Slate Fine Art Gallery, was opened in 2013 by Kimberley Sarich and Gina Fafard, the daughter of Joe Fafard. Focusing on contemporary Canadian art in a variety of media, Slate represents the work of some of Saskatchewan's most established artists, Ruth Cuthand (b.1954), Marsha Kennedy (b.1951), David Thauberger, and Zane Wilcox among them, as well as emerging artists such as Heather M. Cline (b.1970), Gabriela García-Luna (b.1963), and Belinda Harrow (b.1971).

As has been the case since Regina's early years, the city's art community has thrived through collaboration, a hallmark embraced by virtually every cultural organization in the city. Regina's cultural sector also continues to benefit from the leadership of women, a robust educational infrastructure that includes fine art programs at First Nations University and the University of Regina, and a broad range of funding sources through organizations such as SK Arts. These factors in combination have ensured that Regina's art scene remains among the most vibrant in Canada.



Keith Bird, *Spotted Thunderbird Healer*, 2010, oil pigment on buffalo hide, 243.8 x 182.9 cm, University of Regina President's Art Collection.

An abstract painting featuring bold, expressive brushstrokes in a variety of colors including deep blue, vibrant orange, bright yellow, and rich red. The composition is dynamic, with large, overlapping shapes and a sense of movement. The text 'KEY ARTISTS' is centered over the middle of the painting in a white, sans-serif font.

KEY ARTISTS

Artmaking in Regina has deep roots, from Indigenous traditions—petroglyphs, pictographs, and beadwork—to community-driven institutions formed after the city’s founding. Despite challenges such as a small population, limited funding, and few exhibition spaces, Regina has produced a striking number of influential artists. The Emma Lake Artists’ Workshops, established in the 1950s, catalyzed a modernist movement shaped by Post-Painterly Abstraction, while many artists remained committed to local landscapes and cultural identity. This ongoing exchange between international currents and regional experience has sustained a resilient, evolving art scene that reflects Regina’s distinct place in Canada’s cultural landscape.

Once-Known Lakota Artists and Shamans



**View of the surrounding landscape and the petroglyphs created by once-known Lakota artists and shamans at St. Victor Petroglyphs Provincial Historic Park, St. Victor, date unknown, photographer unknown
Courtesy of Friends of the St. Victor Petroglyphs**

Indigenous Peoples that historically lived in the area now called Saskatchewan contributed to a rich visual and material culture history, creating petroglyphs (rock carvings), pictographs, and a broad range of decorated ceremonial and utilitarian objects. The largest concentration of petroglyphs from the pre-European-contact period is found on the horizontal face of a sandstone cliff in St. Victor Petroglyphs Provincial Historic Park. This 3.9-hectare site, situated in the Wood Mountain Hills southwest of Regina, features over 360 petroglyphs that ancestors of present-day Dakota (Sioux) are believed to have carved between the years 500 and 1750. Declared a national historic site in 1986, it is recognized for the information it provides about Indigenous “cosmology, spirituality, symbolism and artistic expression.”¹

The artists who created these petroglyphs first made a rough outline of an image by pecking and grinding with a stone chisel and hammer. Edges and bumps were then smoothed out with a sanding technique that used a slender piece of wood with water and sand. Common motifs at St. Victor include human

handprints and heads; tracks of grizzly bears and of hoofed animals such as bison, deer, elk, and antelope; and geometric shapes. The petroglyphs overlook numerous partially wooded coulees that provided shelter for several generations of Indigenous people and are believed to have been made as part of sacred ceremonies that were carried out to ensure success in hunting bison and other animals.

The St. Victor site remains sacred and vital to understanding traditional Indigenous knowledge. Efforts to preserve the petroglyphs, subject to both erosion and vandalism, are ongoing. The petroglyphs and pictographs located throughout Saskatchewan have also provided inspiration to artists such as Bob Boyer (1948–2004), whose works, including his woodcut *Petrographs, Petroglyphs, and Mistassini*, 1993, often incorporate traditional pictographic motifs and symbols as a way of promoting Indigenous cultural identity and spiritual beliefs.



Bob Boyer, *Petrographs, Petroglyphs and Mistassini*, 1993, limited-edition three-colour woodcut on handmade paper, Edition 26/50, 44.5 x 60 cm, private collection.

Tatanka Iyotanka (Sitting Bull) (c.1831–1890)



Tatanka Iyotanka (Sitting Bull), *Buffalo Robe*, c.1877-81
Pigment on American bison hide, 200.6 x 264.2 cm
State Historical Society of North Dakota, Bismarck

The famed Tatanka Iyotanka (Sitting Bull), born in what is now South Dakota, was a chief of the Hunkpapa Lakota. Between 1877 and 1881, Tatanka Iyotanka painted on his only surviving buffalo robe a presumed self-portrait wearing a split-horn bonnet with a pair of feather trails, the headdress of the elite Strong Heart warrior society. To the right of the portrait, at the centre of the robe, is a sunburst design surrounded by porcupine quills, a common feature on robes worn by prominent Lakota individuals. To each side of this motif are sacred ceremonial pipes. Along the outer edges of the robe are a depiction of a buffalo hunt and images of other animals, including antelope and deer, and at the top are two birds, each perched on a small peace pipe.

After defeating General George Armstrong Custer at the Battle of the Little Bighorn in 1876, Tatanka Iyotanka took refuge in the Wood Mountain region (in present-day southern Saskatchewan) with five thousand of his followers, and he remained in Canada from 1877 to 1881. During this time, Tatanka Iyotanka is believed to have used the robe in a prayer and healing ceremony called the Sun

Dance, appealing to the Great Spirit to help his people preserve Lakota traditions.¹ With his people facing starvation owing to the depletion of the buffalo and the Canadian government's reluctance to issue food rations, Tatanka lyotanka, accompanied by a few of his followers, returned to the United States in 1881. Before he left, Tatanka lyotanka traded the robe to a Saskatchewan resident named Gus Hedderich, whose family donated it to the State Historical Society of North Dakota in 1945.² It is poignant to consider that this robe, painted with imagery that appeals for the preservation of the Lakota way of life, would have been one of the last painted buffalo robes made by the peoples of the Prairies during a time when Indigenous artistic and cultural goods were becoming collectibles and museum pieces.

Tatanka lyotanka appeared in William "Buffalo Bill" Cody's *Wild West* show in 1885 and was photographed by William Notman (1826–1891) during a stopover in Montreal. Discouraged by the discrimination he experienced while touring, Tatanka lyotanka returned to South Dakota, where he supported the teaching of the Ghost Dance, a ceremony aimed at ending European settlement of Lakota lands and restoring the Lakota identity and way of life. He was killed by government agents on the Standing Rock Indian Reservation during an attempt to arrest him on December 15, 1890.



LEFT: William Notman & Son, *Sitting Bull and Buffalo Bill*, Montreal, Quebec, 1885, silver salts on glass, gelatin dry plate process, 17.8 x 11.4 cm, McCord Stewart Museum, Montreal. RIGHT: *Buffalo Robe* by Tatanka lyotanka (Sitting Bull) on display in the exhibition *The Permanent Collection: Walking with Saskatchewan* at the MacKenzie Art Gallery, Regina, 2019, photograph by Don Hall.

Tatanka lyotanka's robe was shown for the first time in Canada in the exhibition *The Permanent Collection: Walking with Saskatchewan* at the MacKenzie Art Gallery in 2019 and 2020. As part of the exhibition's public programming, the gallery organized a class on video game design for youth and used the robe as inspiration for a project that combined Indigenous storytelling with interactive design. The robe and the students' works were showcased in the exhibition *Travelling Memory: Sitting Bull's Robe*,³ a bridge between past and future and a tribute to Tatanka lyotanka's hopes for the survival of the Lakota and their traditions.

Oliver B. Buell (1844–1910)

Oliver B. Buell, *Poundmaker*, also known as *The Drummer* (ca. 1842-1886), a Cree chief, later adopted by Crowfoot of the Blackfoot Nation, 1885

Photograph, 19.7 x 11.4 cm

Library and Archives Canada, Ottawa

Oliver B. Buell took his now-famous portrait of Chief Pitikwahanapiiyin (Poundmaker) (c.1842–1886) in Regina in 1885, shortly after the chief's arrest for his role in the Battle of Cut Knife, an armed skirmish between the North-West Mounted Police and a coalition of First Nations and Métis led by Louis Riel. The photograph shows Pitikwahanapiiyin shackled and looking pensively into the distance. He wears a Hudson Bay blanket over his left shoulder and holds a pipe. An itinerant photographer, Buell often produced albumen prints of several of his photographs to sell as souvenirs, including this image of Pitikwahanapiiyin. His portraits of Pitikwahanapiiyin, Chief Mistahimaskwa (Big Bear), and others suggest that Buell was somewhat outside of his time in depicting his Indigenous sitters in a sympathetic light.

Buell was born in Pittsfield, Massachusetts, the son of photographer Eli Wells Buell (1818–1885). After working in his father's daguerreotype studio for several years, he earned a living presenting travelling stereopticon slide and lecture shows throughout the United States and Canada.¹ In 1884, Buell travelled to Western Canada with his wife, Alice, to photograph scenes along the Canadian Pacific Railway (CPR). During a stop in Winnipeg, he heard about the North-West Resistance. Recognizing the potential of such a subject for his travelling shows, Buell headed west, where he spent several months in 1885 photographing troops on their way to the front. After Riel's surrender, Buell made portraits of key leaders of the insurgency, including Pitikwahanapiiyin, in Regina while also producing the only photographs of Riel's trial. In the most memorable of these, Riel stands at the centre of the courtroom, addressing the jury.



Oliver B. Buell, *Graveyard at Fort Qu'Appelle*, 1885, black-and-white photograph, 11 x 19.cm (image), 12.8 x 21 cm (mount), Library and Archives Canada, Ottawa.

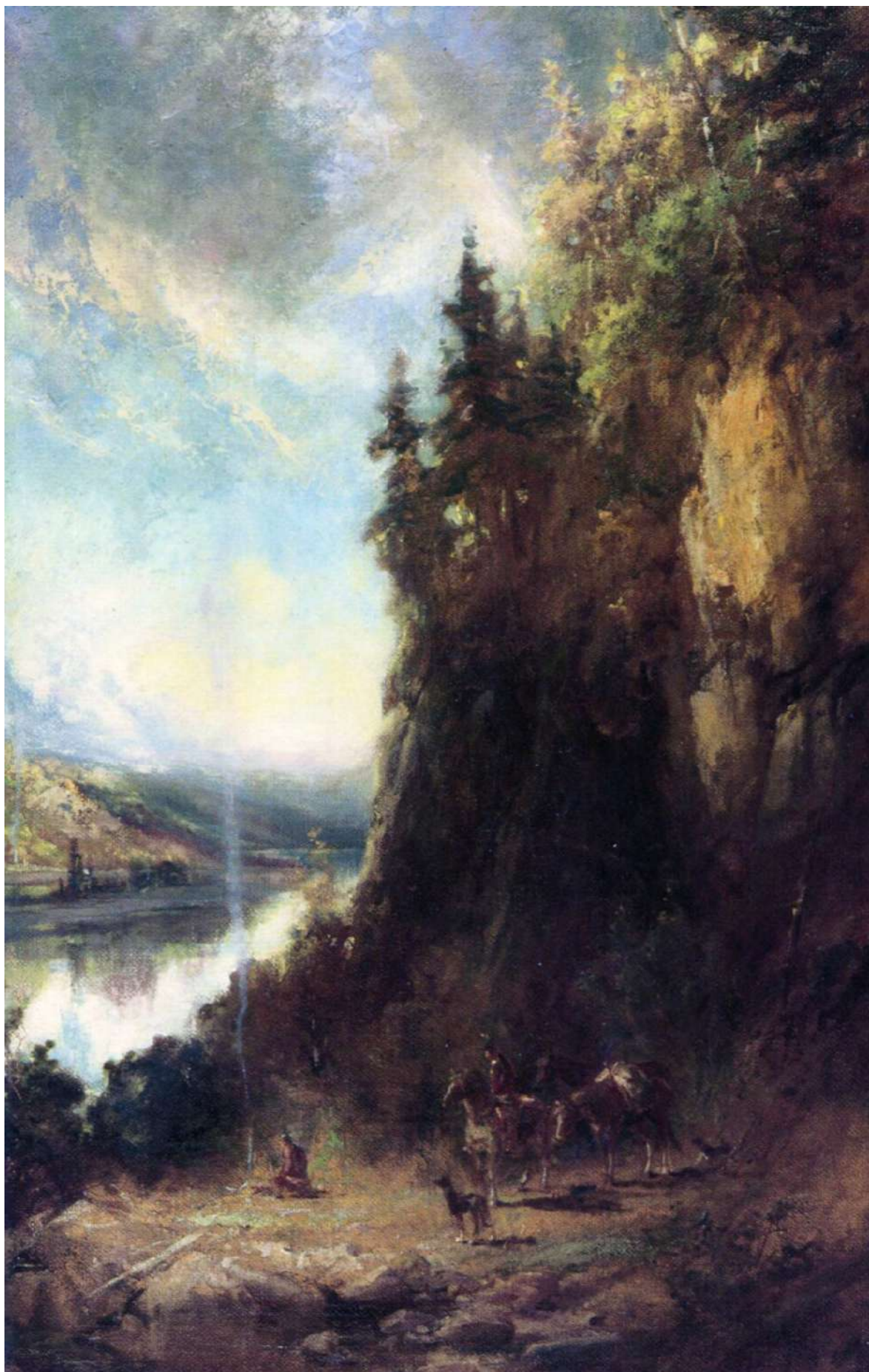


REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

During this visit, Buell also produced some of the earliest photographic views of the Qu'Appelle Valley and Regina, for which he is considered "one of the very few photographers who have managed to capture the grandeur and clarity of the prairie landscape and sky with such skill."² Among them is a photograph of an Indigenous cemetery at the town of Lebreton, near Fort Qu'Appelle, set against a distant horizon. In a view of Regina from outside the city, he included Alice in the foreground to give a sense of the vastness of the prairie.

Buell's ability to capture the sights and moods of Canada's landscapes impressed executives at the CPR. In May 1886, Buell was commissioned to photograph stops along the transcontinental railway to British Columbia, some of which were used for advertisements. Buell's images captured on the route compare favourably with similar views taken by Montreal photographers Alexander Henderson (1831-1913) and William Notman (1826-1891). After a career travelling throughout Western Canada, Buell spent his last years in Montreal, where he died in 1910. His photographs are included in the collections of the Glenbow Museum in Calgary, Library and Archives Canada in Ottawa, and the McCord Stewart Museum in Montreal.

Augustus Kenderdine (1840–1947)

Augustus Kenderdine, *The Signal*, n.d.

Oil on canvas, 128.3 x 87 cm

Nutana Collegiate Memorial Art Gallery, Saskatoon

Augustus “Gus” Kenderdine was one of the first painters in Saskatchewan to capture the beauty of the forests and lakes of the northern part of the province. His travels through that region included the area near Emma Lake, which he visited during the summers beginning in the early 1930s. At Emma Lake, Kenderdine produced works such as *The Signal* and *Timber Cruisers*, c.1935, paintings that reveal his early training in England while also reflecting his interest in contributing to the creation of nationalist art in Canada. As with the Group of Seven, Kenderdine “saw the landscape as the true repository of national cultural identity.”¹ In 1936, partly through Kenderdine’s efforts, Emma Lake became the site of the University of Saskatchewan’s influential Murray Point Summer School of Art, where Kenderdine taught until his death in 1947.

Born in Chorlton-upon-Medlock in Lancashire, England, Kenderdine received his first art lessons from the Belgian painter and photographer Augustus Frederick Lafosse (c.1840–1927) at the Manchester School of Art before apprenticing with two landscape painters in Blackpool: Clarence Roe (1850–1909) and Henry Robinson Hall (1859–1927). In 1890, Kenderdine enrolled at the Académie Julian in Paris under Jules-Joseph Lefebvre (1836–1911), a painter in the European academic tradition whose influence is reflected in Kenderdine’s *Portrait of a Girl*, 1891. Created while Kenderdine was studying in Paris, the work reveals his successful “application of lessons in composition and painting technique” while demonstrating “a remarkable sensitivity to its subject as well as effective use of light and shadow.”²



LEFT: Augustus Kenderdine, *Portrait of a Girl*, 1891, oil on canvas, 46.4 x 38.4 cm, Glenbow Museum, Calgary. RIGHT: Jules-Joseph Lefebvre, *Judith*, 1892, oil on canvas, 61 x 92.5 cm, private collection.



In 1908, Kenderdine immigrated to Canada with his wife and children, establishing a homestead he called Pike’s Peak near Lashburn, Saskatchewan, northwest of Saskatoon. He was inspired by what he had read of Barr Colony, a prairie farming community founded on utopian principles by British émigrés. Kenderdine continued to paint part-time while he farmed, producing works such as *The Buffalo Hunt*, 1915, a dramatic scene that captures his experience of living on the Canadian Prairies in the picturesque manner of English Romantics like John Constable (1776–1873).

In 1918, Kenderdine turned his farming operations over to his son in order to paint full-time. Four years later, Walter C. Murray, then the president of the University of Saskatchewan, saw seven of Kenderdine’s paintings at a Saskatoon gallery and framing shop and was so impressed that he invited him to open a studio and teach painting and drawing at the university on an informal basis. Kenderdine thus became the first artist-in-residence at a Canadian university and would soon be hired as a permanent faculty member, remaining in

Saskatoon until 1936, when he transferred to Regina to head the new School of Art at Regina College.



LEFT: Augustus Kenderdine, *The Buffalo Hunt*, 1915, oil on canvas, 59.7 x 90.2 cm, MacKenzie Art Gallery, Regina. RIGHT: John Constable, *Branch Hill Pond, Hampstead Heath*, c.1824-25, oil on canvas, 102.8 x 86.9 cm, Virginia Museum of Fine Arts, Richmond.

Kenderdine was already known to the city's residents when he arrived at Regina College. The Fine and Applied Arts Committee, spearheaded by the Local Council of Women in 1920, had organized a solo exhibition of forty-four of his paintings, mainly views of northern Saskatchewan, at Regina City Hall in 1924. Also familiar to many of the city's residents was Kenderdine's large mural depicting a scene at Waskesiu Lake near Prince Albert National Park, a work displayed in the Confederation Building at the World's Grain Exhibition and Conference in Regina in 1933.

During his time in Regina, Kenderdine taught drawing and painting for six weeks each summer at the Murray Point Summer School of Art at Emma Lake. Through his teaching, he conveyed to his students the importance of the natural environment, an idea he expressed in 1938, describing the surroundings of Murray Point as "an incentive to vision. Even one doesn't succeed in adequately interpreting their beauty on canvas, the experience of unfolding vision in such an environment is one to be treasured."³ By opening the eyes of the artistic community to these northern landscapes and cultivating a professional approach in his students at Regina College, Kenderdine left a legacy that outlasted his own artistic practice and preferred style.

Inglis Sheldon-Williams (1870–1940)



Inglis Sheldon-Williams, *The Blizzard*, 1916
Oil on canvas, 93.7 x 130.2 cm
MacKenzie Art Gallery, Regina

Over the course of more than forty years as an artist, British-born Inglis Sheldon-Williams produced some of his best paintings during his time in Regina, including the above depiction of horses caught in a snowstorm. *The Blizzard* was declared “a masterpiece” by Regina-based collector Norman MacKenzie (1869–1936) in an article for *The Morning Leader* published nine years later.¹ MacKenzie and many others have long recognized Sheldon-Williams as one of Saskatchewan’s most accomplished early artists. His landscapes, including *The Blizzard*, often depict the overpowering force of nature, reflecting the influence of Romanticism as exemplified by the works of his English predecessors John Constable (1776–1837) and J.M.W. Turner (1775–1851).

Sheldon-Williams was born in Elvetham, Hampshire, England, and was raised in a family of creatives, including his father, Alfred Sheldon-Williams (c.1840–c.1881), an engraver and painter of equestrian and sporting scenes, and his grandfather, John Godwin Williams (c.1793–1863), an artist who specialized in seascapes. In 1887, after living for several years in Germany and Belgium

following the death of his father, Sheldon-Williams took up homesteading at the young age of sixteen at Cannington Manor, a settlement in southeast Saskatchewan, where he was soon joined by his mother and sisters.

After completing his homesteading requirements in 1894, Sheldon-Williams returned briefly to England to study at the Slade School of Fine Art, where his fellow students included Augustus John (1878–1961), William Orpen (1878–1931), and his future wife, Ina Maud Thomson (1876–1956). During that period, Sheldon-Williams painted several works based on memories of prairie life at Cannington Manor, including the watercolour *The Mowers*, 1908. Upon the completion of his studies at the Slade, Sheldon-Williams travelled extensively in South Africa, India, and Europe, working part of that time as a correspondent and illustrator for the magazine *The Sphere*.



LEFT: Inglis Sheldon-Williams, *Canadians Arriving on the Rhine*, 1918–19, oil on canvas, 302.3 x 454.7 cm, Canadian War Museum, Ottawa. RIGHT: Inglis Sheldon-Williams, *The Fire Guard*, 1923, oil on canvas, 66 x 88.9 cm, MacKenzie Art Gallery, Regina.

Sheldon-Williams returned to Saskatchewan in 1913 and was soon in demand as a portrait and landscape painter. His portraits of that period, indebted to the influence of American artists John Singer Sargent (1856–1925) and James McNeill Whistler (1834–1903), include one of Saskatchewan's premier, Thomas Walter Scott. In 1916, Sheldon-Williams created the art department at Regina College, teaching painting and drawing there until 1918, when he became an official war artist attached to the Canadian War Memorial Commission in Europe with the help of MacKenzie. The two had become close friends not long after Sheldon-Williams arrived in the city, and MacKenzie purchased several of the artist's paintings, including *After the Storm*, c.1914, *The Blizzard*, and *The Fire Guard*, 1923, which are now in the collection of the MacKenzie Art Gallery. MacKenzie was also responsible for introducing Sheldon-Williams to Eric Brown, director of the National Gallery of Canada, who included three of Sheldon-Williams's works in the 1924 British Empire Exhibition at Wembley Park, London.²

As a landscapist, in-demand portraitist, and teacher, Sheldon-Williams brought a high degree of professionalism to art in Regina, and his departure in 1918 was a significant loss to the city. Sheldon-Williams had fond memories of the city and hoped to return after the war, but his attempts to find employment there were unsuccessful.³ He would remain in Europe until his death in 1940.

James Henderson (1871–1951)

James Henderson, *Winter Landscape*, c.1935

Oil on canvas, 61.6 x 76.3 cm

MacKenzie Art Gallery, Regina

James Henderson was the first artist in Saskatchewan to support himself solely through his art. He is best known for his impressionistic landscape paintings of the Qu'Appelle Valley, captured at different times of the day and during all seasons. His painting *Winter Landscape*, a late-afternoon view looking east toward Mission Lake, reflects his skill at producing a dynamic composition. Here, the angle of the prairie ridge in the foreground structures the scene, drawing the viewer's eye along the receding curve of prairie grassland.

Born in Glasgow, Henderson developed an interest in art at an early age. At sixteen, he began a six-year apprenticeship in lithography while also taking night classes at the Glasgow School of Art. After completing his apprenticeship,

he moved to London, where he worked as an engraver, lithographer, and set designer while devoting his weekends to painting and sketching.

Henderson immigrated to Canada in 1909, first living in Winnipeg, where he worked as a lithographer until 1912, when he relocated to Regina. Henderson continued to work as a commercial artist but was soon sought after as a portrait painter, receiving commissions from Mayor Robert Martin, Hugh Richardson, the judge who had presided over the trial of Louis Riel in 1885, and Justice James Thomas Brown of the Supreme Court of Saskatchewan. Throughout his career, Henderson's work was frequently shown in local exhibitions, including the annual shows organized by the Local Council of Women's Fine and Applied Arts Committee and the Women's Art Association of Saskatchewan.



LEFT: James Henderson, *Afternoon in the Coulee*, c.1929, oil on canvas, 51.5 x 61.2 cm, National Gallery of Canada, Ottawa. RIGHT: James Henderson, *Portrait of Chief Shot-in-Both-Sides*, 1927, oil on canvas, 76.2 x 61.2 cm, National Gallery of Canada, Ottawa.

Along with receiving recognition for his landscapes, Henderson was also celebrated for his portraits of Indigenous Elders, including his depiction of Chief Pemimotat, which pictures his subject seated, with averted gaze, wrapped in a blanket. Many of his portraits were produced after the artist relocated to the Qu'Appelle Valley in 1916. There, he drew inspiration from the Elders on nearby reserves. Like his predecessor Paul Kane (1810–1871) and many of his direct contemporaries, Henderson believed that he was preserving a record of people whose cultures would soon disappear. In attempting to capture the heroic qualities of his sitters, Henderson created portraits that are often overly romanticized. Nonetheless, for his portraits, Henderson was recognized as an honorary chief by Fort Qu'Appelle's Standing Buffalo Reserve. The people there gave him the name Wicite Owapi Wicasa, or "the man who paints the old men."

At a time when Regina's artists were still isolated from their peers in Central Canada, Henderson was one of only a few early painters in the region to receive national and international recognition. With the support of Norman MacKenzie (1869–1936), two of his portraits of Indigenous leaders were included in the British Empire Exhibition at Wembley Park in London in 1924 and again in



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

1925.¹ The National Gallery of Canada subsequently purchased his painting *Portrait of Chief Shot-in-Both-Sides*, 1927.

Following Henderson's death in 1951, a memorial exhibition featuring more than twenty-five of his works was held at Regina College. In 1969, the Mendel Art Gallery (now Remai Modern) organized a retrospective of Henderson's work. A critical reconsideration of his career was organized in 2010, when the Mendel presented *James Henderson: Wicite Owapi Wicasa: the man who paints the old men*.

Edgar C. Rossie (1875–1942)



Regina's 11th Avenue looking east toward
"Germantown", c.1914, attributed to Edgar C. Rossie
City of Regina Archives

Regina's most innovative and successful early photographer, Edgar C. Rossie, left an enduring record of the city and its residents during the first decades of the twentieth century. Unlike many of his peers, Rossie was experimental in his approach to the medium of photography. He began making panoramic images with the recently patented Cirkut camera in 1910, first capturing views of the prairie landscape but soon adding scenes of the city's downtown, such as the photograph above, which looks east from a high vantage point on 11th Avenue. City Hall dominates the left side, and the Leader Building, completed in 1912 as the headquarters of the city's major newspaper, is visible on the right.¹ This photograph was taken early during the First World War, as Regina's initial period of prosperity was coming to a close.

Rossie was born in London, Ontario, and learned the fundamentals of photography in the studio of his uncle, Francis G. Westlake (1857–1937). He began his career as a photographer in 1899 in Winnipeg, where he lived until 1904, when he moved to Regina and opened one of the city's earliest professional studios. Rossie's practice ranged from portraiture to scenes documenting the city's political, social, and cultural life. Among his early commissions was a series of more than ninety photographs for a fifty-six-page supplement to the *Regina Morning Leader* promoting the city.



LEFT: Edgar C. Rossie, *16th Avenue and Smith Street in the Aftermath of the Regina Cyclone*, 1912, print and negative, 19 x 24.5 cm, Provincial Archives of Saskatchewan, Regina. RIGHT: Edgar C. Rossie, *Reception for Earl Grey's Visit*, 1909, black-and-white print mounted on cardboard, 20.5 x 25 cm, City of Regina Archives.

For more than three decades, Rossie captured important events in Regina's history. He documented the construction of the provincial Legislature Building, from the excavation of its foundations in 1908 to its first Assembly session held in 1912. He also took several photographs of the aftermath of the Regina tornado, twenty of which were published as half-tone illustrations in the souvenir album *Regina Tornado June 30, 1912*.² In 1917, Rossie took several dramatic photographs of the fire that destroyed the grandstand and main building during Regina's annual agricultural exhibition. Among the losses was Rossie's own exhibition, *New Works in Photography*.

Rossie's portraits of politicians, Indigenous leaders, and royalty were widely exhibited in the United States, France, and England during the 1920s and 1930s. His series of Indigenous portraits taken in 1919 depicted leaders from Treaty 4 territory, who may have been re-enacting the 1874 treaty signing by Cree, Saulteaux, and other nations. Among the sitters was Ka Ka Kabeca, first chief of the White Bear Reserve.³ Adopting a technique often employed in the Indigenous portraits of American photographer Edward S. Curtis (1868-1952), Rossie used selective focus to highlight the sitter's face, although, unlike Curtis, he employed artificial studio light. Rossie may also have been influenced by the fifteen Indigenous portraits that Edmund Montague Morris (1871-1913) painted for the Saskatchewan Legislative Building in 1912.

In his innovative panoramas, his photographs documenting historic events, and his many portraits of significant Indigenous and Canadian sitters residing on the Prairies, Rossie recorded the city of Regina as it was coming into its own. After his death in 1942, most of his equipment and negatives were purchased by his friend and fellow Regina-based photographer, Wilfred Lawson West (1896-1970).

Sybil Henley Jacobson (1881–1953)

Sybil Henley Jacobson, *Early Morning*, c.1915

Oil on canvas, 81.3 x 53.3 cm

Nutana Collegiate Memorial Art Gallery, Saskatoon

Sybil Henley Jacobson painted *Early Morning* not long after she arrived in Canada. Created on her homestead near North Battleford, the evocative work captures the light and shadows of early morning on the Prairies. The low, moody, cloud-filled sky hanging over the prairie and the dramatic way Jacobson renders the tree's branches recall the nineteenth-century British landscape conventions in which she was trained. One of Saskatchewan's most gifted artists during the early twentieth century, Jacobson succeeded in producing a large body of work despite artistic isolation, financial hardship, and personal misfortune.¹

Born in London, England, Jacobson studied at the Hastings and St. Leonard's Municipal School of Science, at the Lambeth School of Science and Art, and from 1906 to 1909 at the Royal Academy Schools, where she received instruction from John Singer Sargent (1856–1925). An almost full-length self-portrait that Jacobson painted during her years in England, *The Black Shawl*, c.1908, reflects the influence of Sargent's instruction—including the expressive

handling of light and texture—and the high level of skill Jacobson had developed before moving to Canada.

Jacobson immigrated to Saskatchewan with her husband, painter Percy John Henley (1885–1917), in 1912, living briefly in Saskatoon before settling near North Battleford. After Henley's death in 1917, she moved to North Dakota with her future husband, Dr. Johan Jacobson, before returning to Saskatchewan in 1919, settling and building a studio in the remote northern village of Lac Vert. Jacobson taught in Saskatoon and was a founding member of the Saskatoon Art Club. Around that time, she exhibited *Reverie*, n.d., which was later purchased by the Memorial Art Gallery at Saskatoon's Nutana Collegiate. Jacobson described the subject of *Reverie* as "a young girl of Icelandic nationality... portrayed in features and colouring, especially the flaxen hair."² With the financial struggles she faced, the sale was a welcome break for Jacobson, who had carved the frame herself "entirely from rough chisel, a jack-knife and a nail." She stated: "I made it myself one winter absolutely alone on the Prairie, out of floor scantling."³

Although Jacobson lived in various rural locations and briefly in Saskatoon and Moose Jaw, she was a frequent contributor to exhibitions in Regina, including annual shows organized by the Fine and Applied Arts Committee of the Local Council of Women (LCW). Her painting *Spinning Wheel*, n.d., was purchased by the LCW in 1927 and displayed for many years in the Regina Public Library. In 1930, Jacobson was one of ten women in Regina who founded the Women's Art Association of Saskatchewan. That same year, she contributed works to the group's first annual exhibition.

The Great Depression was felt more deeply in Saskatchewan than in other provinces. Jacobson, who was finding it hard to support herself, moved to Winnipeg in 1934, where she received portrait commissions from members of the city's Jewish community. In 1936, following the death of her second husband, she relocated to Vancouver, where she continued to paint, contributing works to the B.C. Artists series of exhibitions at the Vancouver Art Gallery. Jacobson died in Vancouver in 1953. As with many women painters active in Regina during the first half of the twentieth century, Jacobson's career has largely been overlooked owing to the city's isolation and the shift toward modernism after the Second World War.



Sybil Henley Jacobson, *Reverie*, n.d., oil on canvas, 71.8 x 91.4 cm, Nutana Collegiate Memorial Art Gallery, Saskatoon.

Jan Wyers (1888–1973)

Jan Wyers, *These Good Old Threshing Days*, c.1955
Oil on fabric, 71.1 x 99.1 cm
MacKenzie Art Gallery, Regina

Jan Wyers gained national attention in 1959 when eight of his paintings, including *These Good Old Threshing Days*, were featured in *Folk Painters of the Canadian West* at the National Gallery of Canada (NGC). The painting, based on Wyers's early experiences working on threshing crews in North and South Dakota, was described by Ronald Bloore (1925-2009) in a 1960 article in *Canadian Art* as a "psalm of thanksgiving whose profound simplicity originated in the man's humble response to life without regard to tradition or society."¹ Wyers's inclusion in the exhibition solidified his status as one Saskatchewan's most significant folk artists.

Wyers was born in the Netherlands and immigrated to the United States in his early twenties. In 1916, he purchased a quarter section of land near Windthorst, Saskatchewan, and established a homestead. Despite having never received formal instruction in art, Wyers began painting in 1937 while he was convalescing from a ruptured appendix. He continued to paint during the

winter months, usually completing one or two works before the arrival of spring sent him back into the fields. Most of his brightly coloured compositions, painted in oil on Masonite, depict childhood memories and local farm scenes, as well as self-portraits. Like other Prairie folk artists such as William Panko (1892-1948), Wyers filled his landscapes with the bustle of human activity, an image of the prairie that contrasts with the twentieth-century modernist preference for pure landscape emptied of people, a detached and often abstract vision.



LEFT: Jan Wyers on his farm near Windthorst, 1960, photographer unknown, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Jan Wyers, *The First Saskatchewan Harvest*, c.1956, oil on Masonite, 61 x 91.4 cm, private collection.

Wyers's paintings were first shown in the seventh annual exhibition of the Saskatchewan Arts Board held at the Norman MacKenzie Art Gallery in 1956. Among the works presented was *The First Saskatchewan Harvest*, c.1956, which garnered Wyers an Award of Merit. Norah McCullough (1903-1993), the board's executive secretary, had been on the lookout for folk artists who could be situated within what she saw as a rural artistic tradition going back centuries.² She included eight of Wyers's paintings in the exhibition *Folk Painters of the Canadian West* alongside works by Panko, W.N. Stewart (1888-1960), Roland Keevil (1884-1963), Sydney H. Barker (1893-1970), and Eugene W. Dahlstrom (1885-1971). The exhibition opened at the MacKenzie in September 1959 before travelling to the NGC and other locations.

After retiring from farming in 1960, Wyers continued to paint until his death in 1973. He lived long enough to see the new library in his hometown of Windthorst renamed the Jan Wyers Arts Centre in recognition of his successes in raising the profile of Saskatchewan's folk art traditions. In 1990, the MacKenzie organized a major Wyers retrospective exhibition that featured more than sixty of his works.

Wyers's style and artistic interests stand apart from the mainstream of professional art in Canada, which evolved toward depicting the prairie landscape as an experiment in light and shadow, perspective, and the representation of vast sky. Yet, he still found support among the establishment. Several Saskatchewan artists, including Joe Fafard (1942-2019) and David Thauberger (b.1948), have championed Wyers's work. In a 1973 interview, Fafard expressed his kinship with the artist, recognizing in Wyers's folk painting "a naturalness, a way of doing things that doesn't depend on formula and rules... but depends on an inner sense about things."³

Mildred Valley Thornton (1890–1967)

Mildred Valley Thornton, *The Touchwood Hills*, c.1930

Oil on canvas, 76.1 x 91 cm

National Gallery of Canada, Ottawa

When Mildred Valley Thornton exhibited her work in Regina in 1921, a reporter for *The Morning Leader* cautioned readers that “Mrs. Thornton is not an extremist, although her work inclines towards the modern school of painting.”¹ The vibrant colours and bold brushwork seen in *The Touchwood Hills* and Thornton’s other early works, including *Fireguard*, c.1929, were unusual in Regina, reflecting the influence of the Group of Seven and her instructor at the Ontario College of Art (now OCAD University), J.W. Beatty (1869–1941). Thornton received confirmation that she was on the right path when, in 1932, *The Touchwood Hills* became the first work by a Saskatchewan woman artist to be included in an annual exhibition of the Royal Canadian Academy of Arts (RCA) in Ottawa.

Born in Dresden, Ontario, Thornton developed an interest in art at an early age, in part through her aunt Evelyn Beatrice Longman (1874–1954), a renowned American sculptor. In 1911, after completing a three-year program in art at Olivet College in Michigan, Thornton moved to Regina, where she taught art and art history privately until 1915, when she married John Henry Thornton, a baker. After briefly studying at the Ontario College of Art, where she was drawn to the work of Tom Thomson (1877–1917), praising “his perfectly arranged compositions, his keen perception and unerring precision with subjects, his clear bars of prismatic purity and careful analysis of tone,”² Thornton replaced Inglis Sheldon-Williams (1870–1940) as an art instructor at Regina College, continuing to teach painting and drawing there until the early 1930s.

In 1921, Thornton’s watercolours and oils were featured in a solo exhibition sponsored by the Local Council of Women’s Fine and Applied Arts Committee. In addition to landscapes, Thornton painted portraits, including one of her Regina College colleague Joseph Henry Lee-Grayson (1875–1953). She regularly exhibited in Regina throughout the 1920s and early 1930s. A major exhibition of more than forty of her paintings, mainly Saskatchewan subjects, was presented at the Hotel Saskatchewan in 1930. After achieving local recognition, Thornton would exhibit works at the Art Association of Montreal and the Ontario Society of Artists in 1933. Two paintings, *Foreclosed*, c.1934, and *Bulwarks of the Prairie*, c.1934, were included in the 1934 RCA exhibition.

Thornton first painted Indigenous people at the Regina Fair in 1928. Soon afterward, she began travelling throughout the province, sketching her models from life and usually completing portraits in one sitting. Unlike the romanticized Indigenous portraits of James Henderson (1871–1951), Thornton’s portraits, such as *Cree Child*, 1929 (later dated 1934 by Thornton), reflect an ethnographical interest more akin to the work of Edmund Montague Morris (1871–1913) and Wilfred Langdon Kihn (1898–1957) as she engaged more closely with the subjects of her works.

Thornton left Regina in 1934 after her husband’s business went bankrupt. She continued to paint Indigenous subjects throughout Western Canada, amassing a large collection of more than two hundred works, which she attempted without success to donate in its entirety to a Canadian museum. The collection was sold off piecemeal following her death in 1967.³



Mildred Valley Thornton, *Cree Child*, 1929 (later dated 1934 by the artist), oil on panel, 45.7 x 40.6 cm, Westbridge Fine Art Ltd., Vancouver.

Harriette Keating (1898–1975)

Harriette Keating, *Margaret*, n.d.
Oil on canvas, 75.6 x 62.9 cm
MacKenzie Art Gallery, Regina

Harriette Keating was one of Regina's best-known artists during the 1920s and 1930s, and she was one of only a handful of Regina women artists during the era to study and exhibit work outside Saskatchewan. Keating focused her efforts mainly on portraiture and figure studies. Her sitters were often friends and colleagues like Mary Balfour, the model for *The Dancer*, 1923, a painting included in a solo exhibition at Regina College in 1924, before being shown in Toronto at Hart House in 1925 and the Canadian National Exhibition in 1930. The work helped establish Keating's reputation as one of the city's best portrait painters.

Keating spent her early years in Seattle and the Okanagan Valley before her family moved to Regina in 1912. She studied art first with Inglis Sheldon-Williams (1870–1940) at Regina College before enrolling at the Art Students League of New York in 1918. Upon her return to Regina, Keating taught art at Regina College for two years while continuing to pursue a career as an artist.

Keating was especially productive during the 1920s and 1930s, a period in which she grew her practice to encompass landscapes like *Glen Ranche*, n.d. Several of her works, including portraits of her father, Charles Keating, and her friend Violetta Worsley, were selected for the Local Council of Women's Fine and Applied Arts Committee's 1923 annual exhibition. The following year, the committee hosted a solo show of forty of her paintings at Regina College. Norman MacKenzie (1869–1936), an admirer of Keating's work, delivered the opening remarks and later purchased her portrait of Grace Tinning, the sister of artist George Campbell Tinning (1910–1996). Keating continued to contribute works to the committee's annual exhibitions. In 1930, the organization purchased her life-sized portrait entitled *Margaret*, for its growing art collection.

Keating was a founding member of the Regina Sketch Club and the Women's Art Association of Saskatchewan (WAAS), regularly contributing works to the annual exhibitions of both organizations. In 1925, she was the only woman among the seven artists represented in the *Artists of Saskatchewan* exhibition



Harriette Keating, *Untitled*, n.d., oil on canvas, 39.8 x 29.8 cm, currently in the care of the MacKenzie Art Gallery, Regina.



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

held at Hart House, University of Toronto, appearing alongside the province's most accomplished painters, including Sheldon-Williams and Augustus Kenderdine (1870-1947). In 1933, Keating's portraits of Barbara Barber (1873-1966), a Regina artist and community activist, and Emile Delay (1875-1939), a local architect, were featured in the 54th Royal Canadian Academy of Arts exhibition, held at the Art Association of Montreal before travelling throughout Canada and the United States.¹

Following the death of her parents in 1942, Keating announced her plans to relocate to Nelson, British Columbia. The Regina Sketch Club organized a special banquet, while the WAAS honoured her with a final exhibition of her portraits and landscapes. Keating exhibited paintings in Nelson in late 1942, but like many women artists of the first half of the twentieth century, she did not sustain her career into her mature years. With the rise of Post-Painterly Abstraction in the postwar era, many of the women artists who were active earlier in the century were denigrated as "Sunday painters," their art and their contributions in establishing a foundation for art in Regina mostly forgotten. With few connections to the art world in British Columbia, Keating abandoned painting.

Ruth Pawson (1908–1994)

Ruth Pawson, *Fulfillment*, 1952
Oil on canvas board, 50 x 60.7 cm
SK Arts Permanent Collection, Regina

Ruth Pawson's *Fulfillment*, painted at the height of her career, reflects the many years of instruction she had received from Augustus Kenderdine (1870–1947) and A.Y. Jackson (1882–1974). Like much of the prolific landscape artist's work, the painting is a tribute to her love for the limitless space and light of the Saskatchewan prairie. But in its emphasis on bold forms and colours rather than the sublime aspects of nature, it is more reminiscent of works by Mildred Valley Thornton (1890–1967), one of her contemporaries, than those of painters indebted to the British Romantic tradition, like Kenderdine, her mentor. Recognizing the unique quality of Pawson's work, the Saskatchewan Arts Board (SAB) purchased *Fulfillment* for its collection in 1952.

The prairie was Pawson's muse for her entire career, and she attributed her fascination with it to surviving the tornado that devastated Regina in 1912, a week after she arrived with her family from Stratford, Ontario. After Pawson earned her teacher's certificate from the Provincial Normal School in 1927 and had taught art in elementary schools for several years, she began to study painting and the history of art at Regina College with Kenderdine and Gordon Snelgrove (1898-1966). In 1940, she became one of the first Regina residents to graduate from the college with a fine arts diploma.



LEFT: Ruth Pawson, *Valley Farm (Near Indian Head)*, 1955, oil on canvas board, 65 x 55 cm, Dunlop Art Gallery, Regina. RIGHT: Ruth Pawson's red Volkswagen on the prairie, n.d., photographer unknown.

It was largely from Jackson, who taught her for three seasons at the Banff School of Fine Arts, that Pawson learned to distill the landscape into its essential elements by focusing on form and colour, such as in her painting *Valley Farm (Near Indian Head)*, 1955. Like Jackson and the Group of Seven, Pawson painted her landscapes *en plein air*. Early on, she rode the streetcar to the city's outskirts to paint, but once she had saved enough money to buy a red 1961 Volkswagen Beetle, Pawson expanded her explorations. On many of these trips, Pawson was accompanied by her lifelong friend Dorothy Martin (1909-1984), who had also studied with Kenderdine at Regina College and at the Murray Point Summer School of Art.

In 1965, Pawson retired from her more than four-decades-long teaching career, a decision that afforded her more time to paint and exhibit her work. A 1975 retrospective at the Dunlop Art Gallery, featuring mainly prairie landscapes but also some views of Regina and nearby towns, was Pawson's most successful: every painting sold. The Dunlop mounted a second solo exhibition of seventy-four works, *Season by Season: The Work of Ruth Pawson*, in 1992.¹ The following year, Pawson was honoured with the SAB's Lifetime Award for Excellence in the Arts and the Saskatchewan Order of Merit. Pawson also experienced the distinction of seeing her name given to a Regina public school before she passed away in 1994.

John Nugent (1921–2014)

John Nugent, *No. 1 Northern*, 1976
Steel, 2.4 x 7.3 x 13 m
Canadian Grain Commission, Winnipeg

John Nugent was one of only a small number of Saskatchewan sculptors to produce the large, welded-steel works that were a mainstay of mid-century modernist sculpture. He is best known for his public works, including the controversial *No. 1 Northern*, installed in front of the new Canadian Grain Commission building in Winnipeg in 1976. Upon its unveiling, the work, an abstract representation of a prairie grain field, was viewed by many, including Agriculture Minister Eugen Whelan, as “a waste of taxpayers’ money.”¹ Dismantled in 1978, it remained in storage until 1980, when it was installed in front of the Taxation Data Centre in Winnipeg. The work was returned to its original location in 1997.

Born in Montreal, Nugent moved at a young age to Saint Paul, Minnesota, where he studied sculpture and silversmithing with Donald Humphrey (1912-1958) at St. John’s University, an experience that first “exposed him to liberal ideals and the postwar Catholic renewal in the arts.”² In 1948, Nugent moved to Lumsden, Saskatchewan, his wife’s hometown, where he established a candlemaker’s studio and began producing liturgical works in wood, bronze, and silver. Most were made for churches, but he also exhibited pieces at the Norman MacKenzie Art Gallery in 1953 and subsequently in Europe.

Nugent’s second studio, a cone-shaped modernist structure built in 1960 from designs by Regina architect Clifford Wiens (1926-2020), was awarded a Massey Foundation silver medal for architecture. It was there that Nugent set up the first lost wax facility in Western Canada for casting bronze and began to execute major secular commissions that reflected his interest in abstraction, which had been nourished through his participation in the Emma Lake Artists’ Workshops in the 1950s and 1960s.³



John Nugent, *Design for Louis Riel Memorial*, 1968, steel and wood, 99 x 24.2 x 24.2 cm, MacKenzie Art Gallery, Regina.



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

Beyond *No. 1 Northern*, Nugent is known in Regina for his sculpture of Louis Riel, which was commissioned for the grounds of the Saskatchewan Legislature in the lead-up to the Canadian Centennial in 1967. Nugent's original concept—a six-metre abstract welded-steel sculpture consisting of two vertical arcs attached to a slender rod—won a competition managed by the Saskatchewan Arts Board. However, the design was ultimately rejected by Premier Ross Thatcher, who intervened and insisted on a conventional bronze sculpture of the Métis leader. Nugent's piece, depicting Riel clothed in a loose robe, one arm defiantly extended toward the sky, became the subject of scrutiny when it was unveiled in 1968. In 1991, it was removed from its site at the request of the Métis Society of Saskatchewan, which felt that the depiction of a half-dressed and gaunt Riel was disrespectful.⁴

A multitalented artist, Nugent is widely acknowledged as one of Saskatchewan's leading modernist sculptors while also being recognized for his contribution to religious art beginning in the 1940s. Nugent's later large-scale sculptural work was celebrated in a majoring touring exhibition, *John Nugent: Modernism in Isolation*, organized by the MacKenzie in 1983.

Ronald Bloore (1925–2009)



Ronald Bloore, *Painting*, 1959

Enamel on fibreboard panel, 122 x 204 cm

Musée national des beaux-arts du Québec, Quebec City

In 1958, abstract painter and teacher Ronald Bloore arrived in Regina to succeed Richard Simmins (1924–1999) as the director of the Norman MacKenzie Art Gallery, which was the largest public gallery on the Canadian Prairies at the time. In his nonrepresentational works such as *Painting*, Bloore developed an all-over approach to painting surfaces, applying stovepipe enamel directly on Masonite with a palette knife. This method was reminiscent of those used by artists such as the American painter Barnett Newman (1905–1970), whom Bloore met while attending the summer artists' workshops at Emma Lake in 1959. Led by Newman, that session would cement Bloore's interest in abstraction and lead him to establish the short-lived but influential group known as the Regina Five with four other Regina painters: Ted Godwin (1933–2013), Kenneth Lochhead (1926–2006), Arthur McKay (1926–2000), and Douglas Morton (1926–2004).

Born in Brampton, Ontario, Bloore served in the Royal Canadian Air Force and the Canadian Army during the Second World War before studying art and archaeology at prestigious institutions in Canada, the United States, and Britain; most notably at the Courtauld Institute of Art between 1955 and 1957. After returning to Canada, Bloore found work as an instructor in art history and

archeology at the University of Toronto for one year before taking up his position at the MacKenzie in 1958.

During his early years in Regina, Bloore experimented with colour in paintings such as *Wiens' Sugar*, 1960, but his art shifted radically following his 1962 Canada Council-funded trip to Greece, Turkey, and Egypt, when he renounced the use of colour in favour of low-relief, monochromatic works in various shades of white. Starting in 1963, Bloore exclusively produced white-on-white paintings on Masonite, building up his canvases with several layers of paint before applying a final glaze coat.



LEFT: Ronald Bloore, *Wiens' Sugar*, 1960, oil on Masonite, 121.9 x 121.9 cm, MacKenzie Art Gallery, Regina. RIGHT: Ronald Bloore, *Drawing*, 1959, stump and enamel paint on wove paper, 51 x 66.4 cm, National Gallery of Canada, Ottawa.

After eight years at the MacKenzie, Bloore left Regina in 1966 to teach visual art and art history at York University in Toronto. He continued to paint exclusively in white until 2002, when he began to add small touches of colour to his paintings. He fully embraced colour two years later in the fourteen paintings that comprise the series *Dark Chocolate*, in which "semi-geometric figures of pure and vibrant colour float against dark chocolate fields of oil-stained masonite."¹ Bloore's contributions to abstract painting and the cultural landscape of Canada were highlighted in a retrospective, *R.L. Bloore, Sixteen Years: 1958-1974*, organized by the Winnipeg Art Gallery in 1975. In 2007, the MacKenzie celebrated his work in the exhibition *Ronald Bloore: Fragments of Infinity*, curated by Timothy Long.

Roy K. Kiyooka (1926–1994)

Roy K. Kiyooka, *Untitled (Hoarfrost)*, 1960
Oil on Masonite panel, 150.8 x 181 cm
Remai Modern, Saskatoon

Though Roy K. Kiyooka resided in Regina for less than five years, he had a major impact as both an artist and a teacher. It was during his brief time in the prairie city that Kiyooka moved from figuration to abstraction in his works, his early efforts culminating in his Hoarfrost series of oil-on-Masonite paintings, which he produced following his participation in a 1959 workshop at Emma Lake led by Barnett Newman (1905–1970). Along with his Regina College colleagues, including Kenneth Lochhead (1926–2006) and Arthur McKay (1926–2000), Kiyooka was at the centre of one of Canada's most significant movements in modern painting. At a time when much of Canadian art was still rooted in landscape and realism, Kiyooka's bold embrace of abstraction helped to revolutionize the national art scene.

A second-generation Japanese Canadian, Kiyooka was born in Moose Jaw, Saskatchewan, and raised in Calgary. In 1949, he enrolled at the Alberta Provincial Institute of Technology and Art, where he studied with Jock Macdonald (1897–1960) and Illingworth Kerr (1905–1989). In Calgary, Kiyooka took his first steps toward abstraction, creating works such as *The City*, c.1955, which was selected for the First Biennial Exhibition of Canadian Painting held at the National Gallery of Canada (NGC) in 1955.

In 1956, Kiyooka was hired as an instructor at Regina College. Not long after arriving, he was included in a group exhibition with Maxwell Bates (1906–1980), Janet Mitchell (1912–1998), and William Leroy “Roy” Stevenson (1905–1966) at the Norman MacKenzie Art Gallery and was commissioned to complete mosaic murals on two exterior walls of the First Presbyterian Church in Regina. In 1958, twenty-one of his

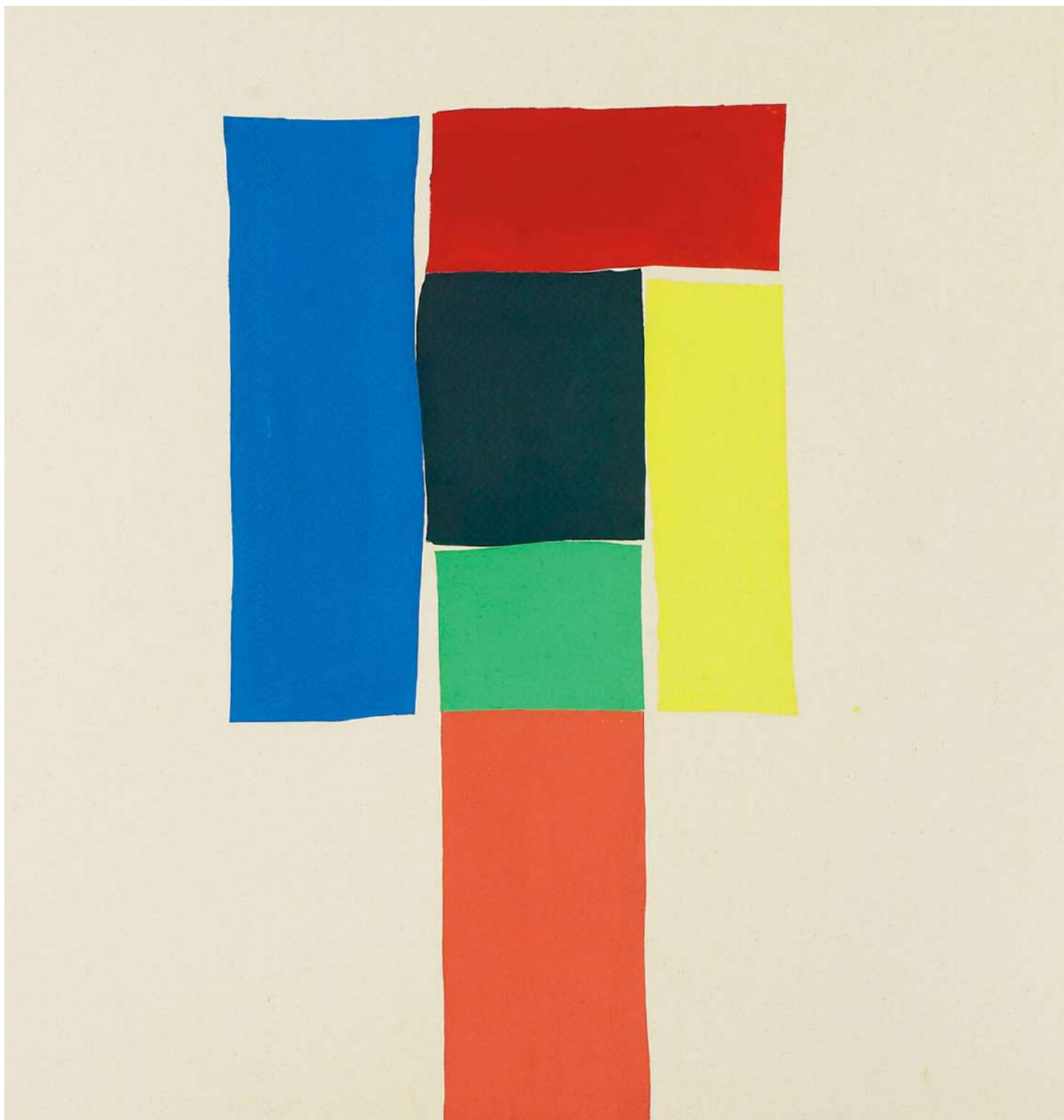


LEFT: Roy K. Kiyooka, *Emma Lake*, 1958, watercolour on wove paper, 37.8 x 55.5 cm, National Gallery of Canada, Ottawa. RIGHT: Roy K. Kiyooka, *StoneDGloves*, 1970, gelatin silver print, mounted on cardboard, 67.9 x 100.4 cm, National Gallery of Canada, Ottawa.

watercolours, “the result of the artist’s immediate response to a short period of time spent... in northern Saskatchewan,” were displayed at the MacKenzie.¹ Kiyooka described the works, which included *Emma Lake*, 1958, as “poetic evocations based on a specific time and place based on observation and feeling,” expressing “an insistent verticality due to the profusion of trees and a limited but interpenetrating space.”²

In the 1960s, Kiyooka began to shift his focus toward hard-edge painting, creating works such as *Convergence (The Bridge)*, 1965, which employs geometric elements rendered in a simple colour palette of blue, grey, and gold. This evolution in Kiyooka’s style coincided with his departure from Regina to teach at the Vancouver School of Art. Though he was a central figure at Regina College and the Emma Lake workshops (he was the coordinator for the workshop led by Newman in 1959), Kiyooka was controversially excluded from the Regina Five exhibition held at the NGC in 1961, in large part because he had already moved to Vancouver in 1959.

Despite being overlooked for the NGC show that gave unprecedented attention to Regina’s abstract painting movement, Kiyooka’s career flourished as he took it in new conceptual directions. In 1969, he was commissioned to build a sculpture for the Canadian pavilion at Expo 70 in Osaka, Japan. While that work was being assembled, Kiyooka photographed the workers’ gloves littering the site. These images became the foundation for a large photographic series and a book of poetry, *StoneDGloves: Alms for Soft Palms* (1970).³ Kiyooka’s ability to move fluidly between visual art and writing made him a pioneer of the conceptual art movement in Canada.

Kenneth Lochhead (1926–2006)

Kenneth Lochhead, *Dark Green Centre*, 1963
Acrylic on canvas, 208.3 x 203.2 cm
Art Gallery of Ontario, Toronto

A member of the Regina Five, Kenneth Lochhead played a central role in transforming Regina into a key centre for modern art in Canada. As director of the School of Art at Regina College between 1950 and 1964, he recruited and worked alongside other influential artists, such as Ricardo Gomez (b.1942), Arthur McKay (1926–2000), and David Gilhooly (1943–2013), helping to build a

strong and innovative curriculum. As an artist, he is best known for his hard-edge paintings such as *Dark Green Centre*, which he began producing after attending the 1962 workshop at Emma Lake led by American art critic Clement Greenberg (1909–1994). Greenberg notably assessed Lochhead's works as relating to "nothing else in contemporary Canadian painting" and commented that "it remains to be seen whether this accomplished and versatile artist will pursue his new vision of colour with the required tenacity and, above all, nerve."¹ With his bold use of unmodulated colour and geometric compositional elements, Lochhead was a leading figure in Post-Painterly Abstraction in Canada.

Born in Ottawa, Lochhead studied art at Queen's University in Kingston, the Pennsylvania Academy of the Fine Arts, and the Barnes Foundation in Philadelphia. In 1950, he moved to Regina to succeed Augustus Kenderdine (1870–1947) as director of the School of Art at the University of Saskatchewan, Regina Campus. Despite the demands of teaching, Lochhead continued to paint, producing works such as *The Kite*, 1952, and *The Burial*, 1953, both indebted to Surrealist painters such as Giorgio de Chirico (1888–1978), whose work he had been exposed to while studying in Philadelphia.



LEFT: Kenneth Lochhead, *The Kite*, 1952, oil on canvas, 139.7 x 167.6 cm, University of Regina President's Art Collection. RIGHT: Kenneth Lochhead, *High Space Colour*, 1970, acrylic on canvas, 236.2 x 335.3 cm, MacKenzie Art Gallery, Regina.

Lochhead was the lone member of the future Regina Five to miss the groundbreaking Emma Lake workshop with Barnett Newman (1905–1970) in 1959. At that time, he was on a one-year sabbatical in Rome, which he began after completing a twenty-two-metre egg tempera mural called *Flight and Its Allegories*, 1958–59, at Gander International Airport in Newfoundland and Labrador.² He fully embraced nonrepresentational painting upon returning from Rome, when he attended Emma Lake workshops led by John Ferren (1905–1970) and Herman Cherry (1909–1992). In 1961, Lochhead joined four other painters—McKay, Ronald Bloore (1925–2009), Douglas Morton (1926–2004), and Ted Godwin (1933–2013)—in forming the Regina Five, whose works were featured in the landmark *Five Painters from Regina* exhibition at the National Gallery of Canada.

Upon his departure from Regina in 1964, the first of the Regina Five to leave the city, Lochhead had already solidified his influence on modern painting in Canada, for which he was awarded the Order of Canada in 1971 and the



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

Governor General's Award in Visual Arts in 2006. He continued working in hard-edge abstraction until 1970, when in works such as *High Space Colour*, 1970, he adopted a softer, more diffuse colour-field approach by applying paint with a spray gun. In their own way, Lochhead's works take up the artistic concern with the landscape that is so prominent in the works of his Regina predecessors. Resonating with the broad, flat landscape, Lochhead's colour-field paintings can be seen to reveal a new image of the prairie, filtered through the artistic vision of mid-century modernism.³

Arthur McKay (1926–2000)

Arthur McKay, *Effulgent Image*, 1961

Latex, stovepipe enamel, and retail paint on hardboard, 122 x 122 cm

MacKenzie Art Gallery, Regina

Arthur McKay is best known for his scraped-enamel circular and rectangular “mandalas,” including *Effulgent Image*, a nonrepresentational work influenced by Barnett Newman (1905–1970), who led the 1959 artists’ workshop at Emma Lake, and by McKay’s Regina colleague Ronald Bloore (1925–2009), who began producing large paintings using a palette knife in the late 1950s. In *Effulgent Image*, McKay exploits the irregularities of the Masonite panel and the ridges

left by his palette knife to give the illusion of a thickly textured surface. This now-iconic painting was among the works featured in the landmark *Five Painters from Regina* exhibition at the National Gallery of Canada in 1961.

McKay was born in Nipawin, Saskatchewan, and studied art at the Provincial Institute of Technology and Art in Calgary and at the Académie de la Grande Chaumière in Paris, where he was influenced by Cubism. In 1952, he was hired as special lecturer in art at the University of Saskatchewan, Regina Campus, where he worked alongside Kenneth Lochhead (1926–2006). In 1955, McKay and Lochhead collaborated in establishing the Emma Lake Artists' Workshops at the site used for the Murray Point Summer School of Art, an initiative that in a few years would lead to Regina's emergence as a centre of modernism in Canada.

McKay was still painting figurative works, such as *Prairie Landscape*, c.1950, during those years. He took a leave of absence from Regina College in 1956 to study in the U.S., where he attended a major Jackson Pollock (1912–1956) memorial exhibition featuring forty-four paintings and works on paper at New York's Museum of Modern Art. Inspired by Pollock, when McKay returned to teaching in 1957, he began to paint abstract canvases such as *Untitled*, 1957, and *Interior*,

1958. His practice was dramatically altered when he attended the Newman workshop at Emma Lake in 1959, after which he stopped making oil paintings in favour of non-figurative works on paper using a palette knife dipped in blackboard paint. After producing approximately one hundred drawings with that technique, he returned to painting, learning from Bloore how to apply thin layers of stovepipe enamel paint over latex on Masonite.

The Western Canada Art Circuit organized a solo exhibition of McKay's work in 1961, and later that year, he achieved national attention with the Regina Five. Still, McKay continued to attend the summer workshops at Emma Lake, including one led by the esteemed American art critic Clement Greenberg (1909–1994) in 1962. Greenberg considered McKay one of Canada's best abstract painters, remarking on the original way he mirrored the central motifs of his works with the shape of their supports,¹ as with *Statement of a Paradox*, 1963. Greenberg included three of McKay's works in the landmark exhibition *Post-Painterly Abstraction*, held at the Los Angeles County Museum of Art in 1964. Showing his work alongside that of Canadians Jack Bush (1909–1977) and fellow Regina Five member Lochhead, the exhibition confirmed McKay's standing as one of Canada's leading abstract painters.



LEFT: Arthur McKay, *Prairie Landscape*, c.1950, oil on canvas, 45.6 x 65 cm, MacKenzie Art Gallery, Regina. RIGHT: Arthur McKay, *Untitled*, 1957, oil on linen, 123.5 x 73.6 x 5.7 cm, University of Saskatchewan, Saskatoon.

Douglas Morton (1926–2004)

Douglas Morton, *Continuum*, 1967
Acrylic on canvas, 289.6 x 477.5 cm
Dunlop Art Gallery, Regina

Douglas Morton is perhaps best known to Regina residents for his mural *Continuum*, a mid-career work that features brightly coloured, hard-edge interlocking forms that typified his output during the 1960s. The mural was commissioned by Bruce Parsons (b.1937), the first curator of the Regina Public Library's art gallery, who obtained funding for the project from the Regina branch of International Paints. Installed in the library's foyer during Canada's Centennial, the mural is in step with the forward-looking and iconoclastic creative projects that abounded across the country that year. With his interest in hard-edge abstraction and his experiences studying in the U.S. and Europe, Morton helped form a bridge between Regina's artists and broader post-war international art movements.

Born in Winnipeg, Morton studied at the Winnipeg School of Art with Lionel LeMoine FitzGerald (1890-1956) before embarking upon a more diverse study program. First, he attended the University of California, Los Angeles, from 1946 to 1948 and then the Académie Julian in Paris, where he studied with Cubist painter and theorist André Lhote (1885-1962). In 1950, he moved on to London to attend the Camberwell School of Arts and Crafts and the studio of German Expressionist painter Martin Bloch (1883-1954).

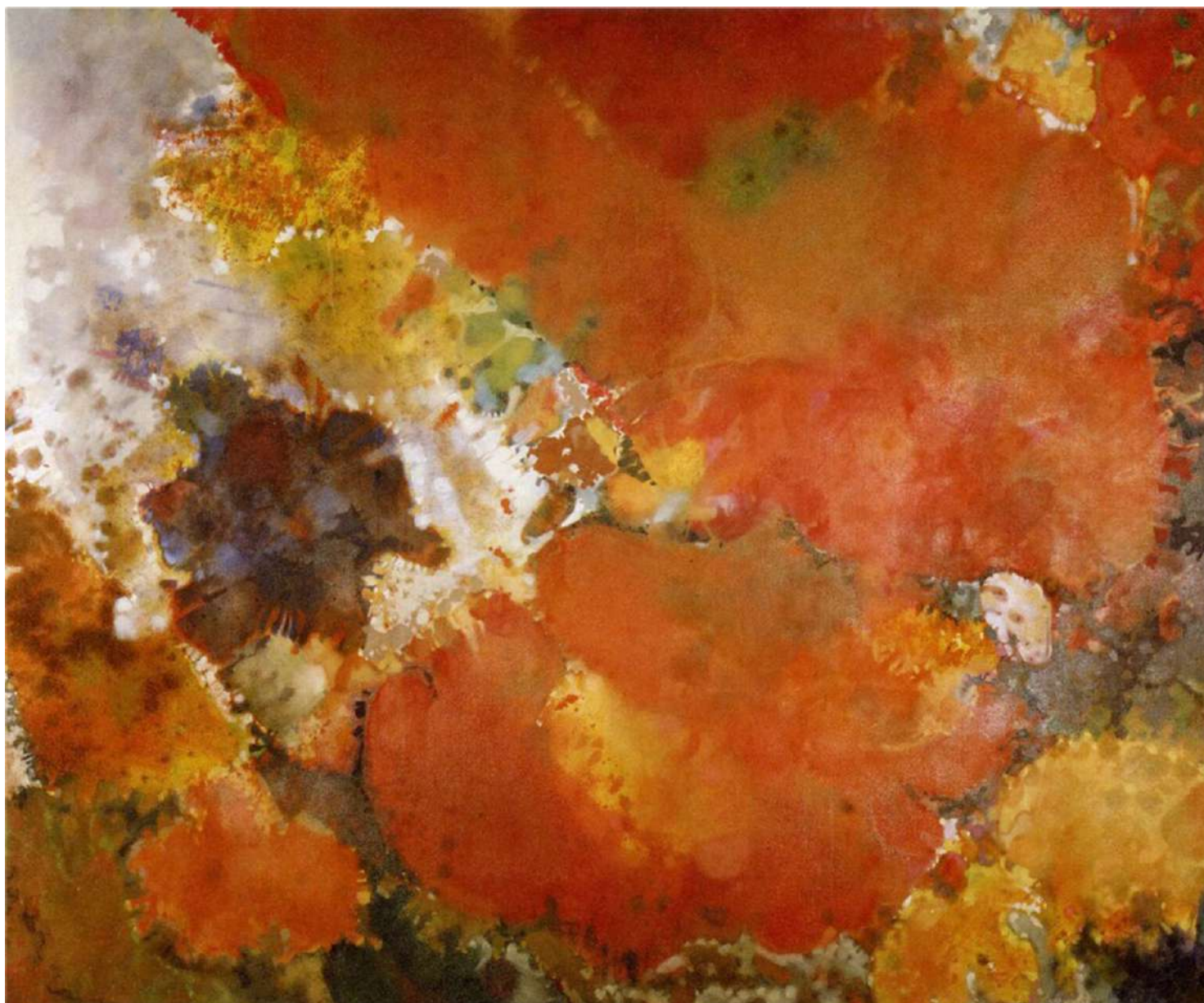
Back in Canada, in 1951, Morton was appointed curator and assistant director of the Allied Arts Centre in Calgary, where he managed the visual arts program and organized exhibitions. Two years later, he was on the move again, relocating to Regina to manage his family's industrial pipe business, while spending much of his spare time painting. He also attended several Emma Lake Artists' Workshops during that period, including those led by American abstractionists Will Barnet (1911–2012), Barnett Newman (1905–1970), Kenneth Noland (1924–2010), and Jules Olitski (1922–2007).



Douglas Morton, *Emma Lake Abstract*, 1960, oil enamel painting, 122 x 244 cm, University of Regina President's Art Collection.

It was during the 1959 workshop with Newman that Morton, like many of his Regina peers, began to experiment with non-figurative painting, producing *Swaying Over Silent*, 1959, and *Emma Lake Abstract*, 1960. In 1961, six of his works were included in the exhibition *Five Painters from Regina* held at the National Gallery of Canada. Then, in 1963, Morton became the first local artist to receive a major solo exhibition at the Norman MacKenzie Art Gallery. Among the thirty-six works in the show were Morton's first paintings inspired by the theories of art critic Clement Greenberg (1909–1994), consisting of brightly coloured, hard-edge interlocking shapes that he would later utilize in *Continuum* and other works, including *2 Plus 2*, 1968.

In 1967, Morton was hired as director of visual arts at the University of Saskatchewan, Regina Campus, remaining in that position until 1969, when he moved to Victoria, British Columbia. Morton continued to experiment with colour and form for the rest of his career, but his main contribution to Canadian art came during his time in Regina as a member of the first wave of painters in the city to embrace nonrepresentational painting. Morton's works from the 1960s influenced a second generation of painters committed to modernist abstraction, including Bruce Parsons and Joan Rankin (1927–2014).

Ted Godwin (1933–2013)

Ted Godwin, *Red Grew*, 1961
Oil on canvas, 169 x 160 cm
Glenbow Museum, Calgary

The large oil-on-canvas entitled *Red Grew* is one of Ted Godwin's earliest non-figurative works. Like several other Regina painters, Godwin embraced abstraction in 1959 after attending the Emma Lake workshop led by American artist Barnett Newman (1905–1970). The workshop was deeply inspirational for Godwin, who later remarked that Newman had encouraged him to be "more professional about the business of art"; after that encounter, he abandoned his commercial career to pursue art as a full-time vocation.¹ Godwin's works from that period, including *Spring's Sprung*, 1959, reflect the influence of Abstract Expressionism, developed from "the impulse of the moment" and only considered finished "when further elaboration or elimination seems pointless or harmful."²

Godwin was born in Calgary, and his first formal training as an artist took place at the Southern Alberta Institute of Technology and Art. Upon graduation, he was employed as an advertising artist in Lethbridge before moving to Regina in 1958 to work as a designer for Claude Neon Signs. His best-known work from that period is the neon weather tower that for many years was a prominent feature on the roof of the Plains Hotel in downtown Regina.³



LEFT: Ted Godwin, *Spring's Sprung (Dejeuner Sur L'herbe)*, 1959, mixed media on wood board, 120.6 x 113 cm, private collection.
RIGHT: Ted Godwin, *Tartan For Me Running*, 1968, elvacite on canvas, 190.8 x 251.2 cm, MacKenzie Art Gallery, Regina.

Godwin stated that when he arrived there in 1958, he thought that Regina was “the most exciting city in North America,” owing to the initiatives of Tommy Douglas and his Co-operative Commonwealth Federation provincial government, including the introduction of medicare and the establishment of the Saskatchewan Arts Board.⁴ Painting in his spare time and sharing a studio with Ronald Bloore (1925–2009), Godwin attended several of the Emma Lake Artists’ Workshops. Encouraged in his move to non-figurative painting, he subsequently became the youngest member of the Regina Five, his work first displayed in *The May Show* at the Norman MacKenzie Art Gallery and later in the *Five Painters from Regina* exhibition at the National Gallery of Canada.

Between 1967 and 1976, Godwin abandoned Abstract Expressionism, which had typified his Regina Five period, in favour of more structured, non-figurative works consisting of interwoven vertical and horizontal bands of translucent colour based on tartans. Following “in the grand tradition of modernism,” the works, including *Tartan For Me Running*, 1968, were the culmination of Godwin’s achievements as an artist and confirmed his status as one of Canada’s leading abstract painters.⁵ Godwin taught at the Regina Campus School of Art from 1964 until his retirement in 1985, when he returned to Calgary and began painting large representational works depicting prairie scenes, including a series of views along the Bow River.

Lorraine Malach (1933–2003)

Lorraine Malach, *Untitled*, 1977-79

Ceramic wall mural

Sturdy Stone Centre, Government of Saskatchewan, Saskatoon

Multidisciplinary artist Lorraine Malach began her career as a painter but is today better known for her ceramic murals, including *Untitled*, created for the lobby of the Sturdy Stone Centre in Saskatoon. The work consists of interwoven abstract musical instruments, floral and animal forms, and other organic patterns and shapes. It was described at the time as a “dynamic, visceral, complex, blending musical and organic elements in a writhing tangle of rhythmic, repeated shapes.”¹ Consistent with Malach’s ceramic murals in general, the work reflects her seemingly incompatible scientific curiosity and her interest in the spiritual world—the visible and the invisible.

A devout Catholic, Malach drew inspiration for her art from her religious worldview. Many of her ceramic works—such as *The Exultation of St. Francis*, 1981, at the Holy Family Notre Dame Catholic Church in Port Alberni, British Columbia, and *The Glorious Mysteries*, 1988, at Holy Rosary Cathedral in Regina—fit within the context of post-war Catholic humanism after the devastation of the Second World War, a movement that explored themes of the human condition and faith within a Catholic framework.

A native of Regina, Malach was one of the most accomplished students to study under Kenneth Lochhead (1926–2006) and Arthur McKay (1926–2000) at Regina College in the early 1950s. Her efforts there led to a series of scholarships to attend the Pennsylvania Academy of the Fine Arts in Philadelphia and the Barnes Foundation in Merion, Pennsylvania. After completing her studies in the U.S. and travelling to Belgium, the Netherlands, Austria, Italy, and Turkey, Malach returned to Regina in 1958. There, her works in oil and watercolour were

included in numerous solo exhibitions, including one at the Regina Public Library in 1968, where she presented *Coffin Covers*, a series of nine works inspired by Polish folk traditions that combined ceramic death masks with decorative painting on wood.²



LEFT: Lorraine Malach, *Untitled*, 1966, watercolour on paper, 55.8 x 73.3 cm, Dunlop Art Gallery, Regina. RIGHT: Lorraine Malach, *For Ena*, 1976, ceramic mural, Dunlop Art Gallery, Regina.

Despite her early successes in Regina, Malach remained relatively unknown in the rest of the country, partially a result of her decision in 1965 to shift her focus to ceramic sculpture, an unpopular medium at the time. As craft historian Susan Surette argues, Malach's insistence on using traditional sculptural techniques for her large-scale works "ran counter to the new emphasis on assemblage, welding, casting and other industrial techniques, situating her on the margins of contemporary sculpture discourse and practices."³

It was in 1965 that Malach was commissioned to produce a ceramic tableau consisting of the fourteen Stations of the Cross, a series of images of Jesus Christ on the day of his crucifixion. The work, placed in the niches of the chapel of St. Michael's Retreat in Lumsden, Saskatchewan, was completed with the assistance of the Hansen-Ross Pottery Studio in Fort Qu'Appelle. Although Malach would continue to occasionally create paintings, such as *Untitled*, 1966, her major works after 1965 were produced in clay, including a commissioned memorial for Ena Wright, an employee of the Connaught Public Library in Regina who died in a car accident in 1976.



Lorraine Malach, *The Story of Life*, 2003, ten clay panels, 243.8 x 121.9 cm each, Royal Tyrrell Museum of Palaeontology, Drumheller.

Guided by her faith and her interest in paleontology and the natural world, Malach spent her last two years working on *The Story of Life*, 2003, a monumental ceramic mural for the entryway of the Royal Tyrrell Museum of Palaeontology in Drumheller, Alberta. Consisting of ten panels, each measuring 1.2 metres wide and 2.4 metres high, the mural depicts the transition of the evolution of life from the Precambrian to the Cretaceous periods, representing the different epochs as compositions of massed human figures. Malach died in Drumheller in 2003 just before finishing the work. Janet Grabner, a graduate of the Alberta College of Art and Design, completed the two remaining pieces of the mural.

Jack Sures (1934–2018)

Jack Sures, *Untitled*, 1987

Underglaze pencil, black glaze, porcelain, 12 x 49 x 49 cm

Moose Jaw Museum & Art Gallery

Jack Sures is widely acknowledged as one of Canada's leading ceramic artists, producing over his long career a diverse array of both utilitarian and sculptural works. Although perhaps best known for his monumental ceramic murals, such as the 884-square-metre mural on the exterior west wall of the Sturdy Stone Centre, a ten-storey provincial office building in Saskatoon, Sures created expertly glazed, wheel-thrown pieces throughout his career, many of which incorporated whimsical miniature animal and plant forms, as seen in *Untitled*, or were decorated with motifs resembling the intricate floral and vegetal patterning found in Moorish art.

Born in Brandon, Manitoba, Sures earned a bachelor of fine arts degree from the University of Manitoba in 1957 and a master's in painting and printmaking from the University of Michigan in East Lansing in 1959. After teaching high school for a year, he visited England, where he worked part-time at London's Chelsea Pottery before travelling throughout Europe and the Middle East. Returning to Winnipeg in 1962, Sures set up his own ceramics studio and embarked upon what he later called his "true ceramic education."¹

Sures received his first large commission in 1964, a ceramic mural for the School of Architecture at the University of Manitoba. He moved to Regina the following year, where Arthur McKay (1926–2000), dean of the art department at the University of Saskatchewan's Regina Campus, invited him to open ceramics and printmaking studios. In the years that followed, Sures played a vital role in building the university's art department, setting up the degree programs in fine arts in 1969 and then hiring David Gilhooly (1943–2013) to teach courses in ceramics. Sures worked alongside many of Regina's leading ceramic artists, including Victor Cicansky (1935–2025), Joe Fafard (1942–2019), Ann James (1925–2011), and Marilyn Levine (1935–2005), helping to usher in what became known as the Regina Clay Movement. The movement would eventually gain national and international attention for its emphasis on ceramics as a sculptural medium.

Although much of Sures's time was devoted to his administrative and teaching duties, he continued to make art, exploring the expressive qualities of clay in wheel-thrown, vessel-based pieces, as well as in hand-built sculpture. In 1967, he was awarded first prize in Canadian Ceramics 67, an event organized by the Canadian Guild of Potters. The following year, he won international recognition when he received the *medaille d'honneur* at the Geneva International Ceramics Exhibition.

Sures produced several large-scale ceramic murals, including those placed on the exteriors of the Sturdy Stone Centre in Saskatoon, in 1978, and the Canadian Museum of History in Gatineau, in 1988. His work has been featured in numerous exhibitions in Canada and abroad, including *Tactile Desires: The Work of Jack Sures*, co-organized in 2011 by the MacKenzie Art Gallery and the Tom Thomson Art Gallery in Owen Sound, Ontario. His contributions have been acknowledged through numerous Canadian and international awards, including the prestigious Governor General's Award in Visual and Media Arts in 2018.



Jack Sures, Mural on the exterior west wall of the Sturdy Stone Centre, Saskatoon, n.d., City of Saskatoon.

Victor Cicansky (1935–2025)

Victor Cicansky, *Root Cellar*, 1982

Earthenware, glaze, lustre, wood, acrylic paint, 213.5 x 60.5 x 152.5 cm

MacKenzie Art Gallery, Regina

The eldest son of Romanian immigrants and one of the leading artists of the Regina Clay Movement, Victor Cicansky was deeply influenced by the neighbourhood in which he grew up, an area in the east end of Regina called Garlic Flats after the Eastern European families who began settling there in the 1890s.¹ His work *Root Cellar* honours his parents and the people of that neighbourhood, most of whom grew their own vegetables as a way of making ends meet. In *Root Cellar*, Cicansky affectionately depicts his father, with his trademark bowler hat, emerging from the basement cellar with a large supply of fresh and preserved vegetables.

Inspired by his father's skill at making things with his own hands, including the various houses in which the family lived, Cicansky studied pottery with Jack Sures (1934–2018) before enrolling in a ceramic residency at Haystack Mountain School of Art in Deer Isle, Maine, where Robert Arneson (1930–1992) was giving a summer course. Arneson convinced Cicansky to attend the University of California, Davis, where Cicansky continued his studies with Arneson for two years. There, he also met ceramicist David Gilhooly (1943–2013), who in part inspired Cicansky to abandon functional pottery in favour of ceramic sculpture.

Returning to Regina in 1970, Cicansky was hired to teach ceramic sculpture to aspiring teachers in the education department at the University of Regina. He also continued to work as an artist, benefiting from the presence of Gilhooly, a leader of the irreverent and unconventional California Funk movement, who had been hired to teach at the Regina Campus in 1969. In 1973, Cicansky was selected by the Canada Council for the Arts to exhibit alongside Joe Fafard (1942–2019), Ann James (1925–2011), Marilyn Levine (1935–2005), and Russell Yuristy (b.1936) in *Canada Trajectoires 73* in Paris, the first international exhibition of Regina ceramic art. Cicansky presented eight works, including a three-dimensional tableau in clay, wood, and metal called *Prairie Waterworks*, 1973.

Eventually developing into one of the city's leading ceramic artists, Cicansky is best known for his exploration of everyday life on the Prairies, making works that feature brightly coloured fruit, vegetables, canning jars, and figurative narratives. His most notable ceramic murals were produced for the Sturdy Stone Centre in Saskatoon; *The Old Working Class*, 1978, and *The New Working Class*, 1980, commemorate the immigrant community and their contributions to the province. During the latter part of his career, Cicansky began creating pieces in bronze, including furniture. His significant contribution to Regina art was celebrated in 2019, when the MacKenzie Art Gallery organized a fifty-year survey of his career entitled *Victor Cicansky: The Gardener's Universe*.



LEFT: Victor Cicansky, *Prairie Waterworks*, 1973, earthenware, glaze, plastic flowers, wood, sand, acrylic paint, 48.3 x 71.1 x 45.7 cm, MacKenzie Art Gallery, Regina. RIGHT: Victor Cicansky, *Tree of Knowledge*, 2018, glazed clay and bronze, 113.1 x 33.1 x 33.1 cm, Slate Fine Art Gallery, Regina.



Joe Fafard (1942–2019)

Joe Fafard, *My Mother (Ma mère) and My Father (Mon père)*, 1972

Dimensions variable

Private collection

One of Canada's most celebrated sculptors, Joe Fafard produced during his lifetime a diverse body of work in clay, bronze, and steel, most of which is based on his life in Saskatchewan. His subjects include cows, horses, and other farm animals, as well as portraits of family, friends, neighbours, and even politicians and artists, such as John Diefenbaker and Emily Carr (1871–1945). Among Fafard's early works are *My Mother (Ma mère)* and *My Father (Mon père)*, affectionate clay portraits of his parents completed in 1972, both of which were

included in *Canada Trajectoires 73* in Paris, the first international exhibition of Regina ceramic art.

Fafard was born in the remote French-speaking agricultural community of Ste. Marthe, Saskatchewan, and studied art at the University of Manitoba in Winnipeg as well as at Pennsylvania State University. During that period, his main focus was on making sculptures in plaster such as *Billyard*, 1965, which reflected the influence of the Italian sculptors Giacomo Manzù (1908-1991) and Marino Marini (1901-1980). In 1968, Fafard was hired to teach sculpture at the University of Saskatchewan, Regina Campus. Not long after arriving, he was joined by David Gilhooly (1943-2013) and Ricardo Gomez (b.1942), who in differing ways encouraged him to abandon the kinetic sculptures he was then producing, such as *Flying French Fries*, c.1968, in favour of clay, which they believed to be a more expressive medium. Gilhooly was particularly influential, articulating a vision that emphasized personal concerns and enjoyment rather than the pursuit of theoretical agendas emanating from New York.¹ It was during this period that Fafard made his first clay cow sculptures and portraits of family and friends, including portraits of his Regina colleagues Gilhooly, Victor Cicansky (1935-2025), and Russell Yuristy (b.1936): *Gilhooly*, 1971; *Vic*, 1971; and *Russ*, 1971.

Fafard received his first major public commission in 1984, an installation called *The Pasture* that consists of seven life-sized bronze cows outside the IBM tower in Toronto's financial district, a whimsical reminder to city dwellers of the importance of farming. That experience led Fafard to set up his own bronze foundry in Pense, Saskatchewan, the following year, which he named the Julienne Atelier Inc. in honour of his mother. Fafard began working almost

exclusively in bronze, producing animals as well as a series of portraits of significant artists he called "ancestry figures." They included Paul Cézanne (1839-1906), Frida Kahlo (1907-1954), Claude Monet (1840-1926), and Vincent van Gogh (1853-1890).

In the 1990s, Fafard began experimenting with two-dimensional laser cut-outs in stainless steel. He continued to depict cows and horses—subject matter he was then known for. One of his most renowned late works in steel is *Running Horses*, 2017, installed in front of the National Gallery of Canada (NGC), facing Sussex Avenue.

Fafard's significant contribution to the ceramics movement in Canada has been acknowledged through numerous exhibitions, including a major show organized by the MacKenzie Art Gallery in collaboration with the NGC in 2007. As accurately summarized in the foreword to the catalogue for that exhibition,



LEFT: Joe Fafard, *The Politician*, 1987, bronze, patina, acrylic paint, Edition 4/12, 107 x 35 x 24 cm, MacKenzie Art Gallery, Regina. RIGHT: Joe Fafard, *Running Horses* (detail), 2017, powder-coated aluminum, 10-12 m (installation width), National Gallery of Canada, Ottawa.



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

"Fafard's work affirms the validity of personal experience, regional realities and community as the basis for artistic practice."²

David Gilhooly (1943–2013)

David Gilhooly, *Well Balanced Fertility Goddess*, 1972
Black and white earthenware, commercial glaze, 78.7 x 29 x 22.5 cm
MacKenzie Art Gallery, Regina

The arrival of David Gilhooly in Regina in 1969, not long after his work had been included in a Norman MacKenzie Art Gallery exhibition featuring pieces by the leading figures in the California clay scene, had a profound impact on the development of art in the city. A central figure in the anti-establishment California Funk movement in the 1960s, Gilhooly helped expand the interest in ceramic sculpture in Regina. His brightly coloured ceramic sculptures, such as *Well Balanced Fertility Goddess*, which depicts a frog balancing a column of stacked vegetables, reflected the carefree and playful approach adopted by adherents. Gilhooly's work, and that of his coterie in Regina, provided a convincing alternative to the New York modernism that had become fashionable in the city with the rise of the Regina Five in the early 1960s and continued with a second generation of painters that included Simon de Jong (1942–2011), Bruce Parsons (b.1937), Kenneth Peters (1939–2007), and Joan Rankin (1927–2014).

Born in Auburn, California, Gilhooly enrolled at the University of California, Davis, to study biology but later switched his focus to art. In 1969, after working at the university's TB 9 studio with California ceramist Robert Arneson (1930–1992), Gilhooly was hired to teach ceramics at the University of Saskatchewan, Regina Campus. There, he shared a studio with Joe Fafard (1942–2019) and influenced several other local artists, including Victor Cicansky (1935–2025), Ann James (1925–2011), Marilyn Levine (1935–2005), David Thauberger (b.1948), and Russell Yuristy (b.1936).



LEFT: David Gilhooly, *Bread Frog as a Coffee Break*, 1981–82, earthenware, glaze, 59.7 x 39.4 x 16.5 cm, Museum of Arts and Design, New York. RIGHT: David Gilhooly, *Merfrog and her Pet Fish*, 1979, white earthenware and glazes, 17.8 x 15.2 x 18.7 cm, Smithsonian American Art Museum, Washington, D.C.



In Regina, Gilhooly continued to produce brightly coloured, satirical ceramic pieces using low-fire whiteware, including several in his FrogWorld series, which began as ceramic frogs representing historical figures such as Nefertiti and George Washington. Unlike functional potters like David Ross (1925–1974) and Folmer Hansen (1930–2014) in Fort Qu'Appelle, Gilhooly viewed his work, most of which featured food, plants, and various animals, as a vehicle to challenge the seriousness of the art world and to comment on social and political issues.

In 1971, Gilhooly relocated to Toronto, where he taught at York University until 1977. After Gilhooly's departure from Regina, Fafard and several of his students honoured his contribution to the city's art scene with a large mosaic frog on the grounds of Regina Campus.

Wilf Perreault (b.1947)

Wilf Perreault, *Canadian Martyr's Area*, 1980

Acrylic on canvas, 122.7 x 180.5 cm

Remai Modern, Saskatoon

Wilf Perreault is best known for his paintings, prints, and watercolours depicting Regina's back lanes and alleyways, which he began producing not long after his arrival in the city in 1971. Like other artists in Regina at the time, including Joe Fafard (1942–2019) and David Thauberger (b.1948), Perreault embraced the idea that art should focus on one's personal experiences and surroundings, a sentiment evident in such works as *Canadian Martyr's Area*, which reveals his preoccupation with reflections and the effects of light. The scene is a back lane near Perreault's home in the city's north end.

Perreault was born in the French community of Albertville in northern Saskatchewan and spent his early life in Saskatoon, where he received his first lessons in art from his neighbour, a student of Ernest Lindner (1897–1988). At the age of sixteen, while enrolled at the Saskatoon Technical College, Perreault became the first student in the country to receive an art scholarship from the Eagle Pencil Company of Canada. Despite his early interest in painting, Perreault opted to pursue abstract sculpture at the University of Saskatchewan under Otto Rogers (1935–2019) and William "Bill" Epp (1930–1995). There, he produced

large-scale, welded-steel works, one of which was purchased by Saskatoon's Mendel Art Gallery in 1969.

After graduating in 1971, Perreault moved to Regina, where he was hired to teach art at O'Neill High School in the city's north end. Although his first impulse was to resume working as a sculptor, he returned to painting after he could not find a studio to accommodate the production of large works. As a painter, Perreault rejected the New York-style modernism that had won Regina its place in the Canadian art scene. During one of his early walks in the city, Perreault was entranced by the reflections in spring puddles, an experience that marked the beginning of his interest in urban scenes, including the city's back lanes and alleyways. Starting from a photographic image, Perreault modified his paintings as he proceeded, the result being a blend of photorealism and Impressionism. His style was influenced by artists such as Dorothy Knowles (1927–2023), whose work he had encountered during his time in Saskatoon.

Perreault's first solo exhibition in Regina, held in 1978 at the Norman MacKenzie Art Gallery, consisted mostly of contemplative city views in pencil, oil, and watercolour. It also featured a few portraits, including one of clay artist Fafard. Perreault's artistic success allowed him to retire from teaching in the late 1980s and focus solely on art. In 1989, he was one of five artists to represent Canada in the first Jeux de la Francophonie in Morocco, where he was awarded a silver medal.



LEFT: Wilf Perreault, *Joe Fafard*, 1975, acrylic on canvas, 91.4 x 73.6 cm, private collection. RIGHT: Installation view of *Ruelle d'amour – a journey of love* by Wilf Perreault, at the MacKenzie Art Gallery, 2014, photographer unknown.



A major retrospective exhibition comprising more than forty of his paintings and watercolours, *Wilf Perreault: In the Alley / Dans la Ruelle*, was presented at the MacKenzie in 2014. As a special feature, Perreault installed a forty-six-metre panoramic mural in honour of his late wife, Sandi. Inspired by the oval rooms that display the *Water Lilies* series by Claude Monet (1840–1926) at the Musée de l'Orangerie in Paris, the mural depicts scenes from the couple's life in Regina and Saskatoon, where they lived, and Phoenix, where they vacationed. Perreault continues to live and work in Regina.

Bob Boyer (1948–2004)

Bob Boyer, *Parfleche; Handle with Care*, 1980
Oil on canvas, 97.5 x 135.5 cm
SK Arts Permanent Collection, Regina

As an artist, educator, and curator, Métis painter Bob Boyer played a key role in the resurgence of contemporary Indigenous art in Regina and throughout Canada. Boyer was one of the first artists to fully integrate Indigenous world views and cultural commentary into modern painting, producing work that challenged colonial narratives and transformed traditional forms into powerful political statements addressing issues such as colonization, racism, and cultural survival. Best known for his bold and geometric works such as *Parfleche; Handle with Care*, Boyer blended his culture's traditions with modern abstraction, cultivating a unique style that brought indigeneity into mainstream conversations about contemporary art in Canada.

Born in Prince Albert, Saskatchewan, Boyer studied with Regina Five member Ted Godwin (1933–2013) at the University of Saskatchewan, Regina Campus, earning a bachelor of education (art) in 1971. He had already begun his artistic career in the late 1960s, painting highly representational landscapes and portraits before shifting his focus to semi-abstract depictions of Indigenous ceremonial and everyday objects in works like *Sun Dance Shield*, 1980, and

Rawhide on Canvas, 1981. With these, he incorporated design elements of traditional hide painting and beadwork, combining them with the painterly abstract expressionist techniques popularized by the teachers and students at the Regina Campus.



LEFT: Bob Boyer, *Rawhide on Canvas*, 1981, oil on canvas, 142 x 168 cm, First Nations University of Canada, Regina. RIGHT: Bob Boyer, *Let the Acid Queen Rain: The White Goop Devours All*, 1985, oil and acrylic on blanket, 185 x 127 cm, Canada Council Art Bank, Ottawa.

Between 1983 and 1995, increasingly concerned with the situation of Indigenous people in Canada, Boyer produced a series of paintings on flannel blankets. These “blanket statements” merged geometric elements of historical Northern Plains design with personal symbolism and contemporary references. Starting with *A Smallpox Issue* in 1983, Boyer alluded to the distribution of blankets infected with smallpox to Indigenous populations. Among Boyer’s best-known blanket works are *A Minor Sport in Canada*, 1985; *Trains-N-Boats-N-Plains: The Nina, the Santa Maria and a Pinto*, 1991, a triptych of three painted blankets; and *Happy Columbus Day, Carney*, 1992, all of which explicitly critique the devastating impact of Canada’s colonial past. *Let the Acid Queen Rain: The White Goop Devours All*, 1985, conveys a more specific environmental message, calling attention to the impact of acid rain in destroying Earth’s protective blanket.

Guided by the belief that Indigenous art should be given the same care and consideration as non-Indigenous art, Boyer was an influential teacher at the Saskatchewan Indian Federated College (now First Nations University of Canada) as well as a renowned curator. His curatorial achievements include several exhibitions at the MacKenzie Art Gallery, notably *100 Years of Saskatchewan Indian Art*, 1975; *Kiskayetum: Allen Sapp, a Retrospective*, 1994; and *The Powwow: An Art History*, 2000.

Boyer died after suffering a heart attack while attending a powwow in Nebraska. His groundbreaking career was celebrated with a travelling exhibition organized in 2008 by the MacKenzie in collaboration with the Canadian Museum of Civilization (now the Canadian Museum of History) and curated by Lee-Ann Martin: *Bob Boyer: His Life’s Work*.

David Thauberger (b.1948)

David Thauberger, *Yellow Church*, 1981
Acrylic and glitter on canvas, 167.6 x 229.2 cm
Art Gallery of Ontario, Toronto

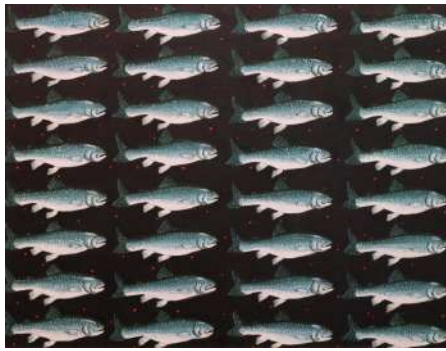
Although best known for his paintings of grain elevators and other buildings depicted in works such as *Yellow Church*, David Thauberger began his career as an artist studying ceramics at the University of Saskatchewan, Regina Campus, under David Gilhooly (1943–2013), who inspired him to create art based on his own experiences and the area in which he lived. Thauberger later stated that Gilhooly “lifted the roof off everything.”¹ His lessons from Gilhooly, along with exemplars from American sculptors Robert Arneson (1930–1992), Roy De Forest (1930–2007), and others, confirmed that “you can’t escape your own experience.”² This led Thauberger to focus on what he referred to as “the iconography of the local” and “a pictorial language that reflected the place he lived and that engaged the people who lived there with him.”³ Among his early sculptural works were ceramic tableaux depicting buildings such as beer halls, gas stations, and theatres, as well as views of suburban life.

After further study at California State University, Sacramento, and the University of Montana in Missoula, Thauberger became dissatisfied with creating three-dimensional works, shifting his focus from ceramics to painting but maintaining his fascination with the vernacular architecture and cultural icons of Saskatchewan. As part of that journey, he was inspired by the work of folk artists he had

discovered while working with the Saskatchewan Arts Board collection, a passion reflected in his curatorial debut, *Grassroots Saskatchewan*, an exhibition held at the Norman MacKenzie Art Gallery in 1976. In the catalogue introduction, Thauberger described the works of these artists as “painted from keen observation and real insight and feeling for the land.”⁴ Among them was Harvey McInnes (1904–2002), a farmer who lived near Watrous, Saskatchewan. McInnes began painting in 1965, using oils, pastels, and coloured pencils to depict local subject matter, including life on the farm, both past and present. After attending one of McInnes’s exhibitions, Thauberger began promoting the artist’s work, which was subsequently included in several group shows in Saskatchewan, Montreal, and Ottawa.

Early in his painting career, Thauberger began using a recurring motif over the surface of his canvas. He extended this practice to printmaking in works such as *Fish Story*, 1976, and *Black Velvet Bunnies*, 1977. In 1980, nine of his paintings, including *Slough*, 1979, and *Dream Home*, 1980, were featured in the exhibition *Pluralities 1980* at the National Gallery of Canada.

In 1988, the MacKenzie organized a ten-year retrospective featuring thirty-nine of his paintings. In 2008, Thauberger was appointed a Member of the Order of Canada for his contribution to Canadian art. He was also honoured with the Lieutenant Governor’s Saskatchewan Art Award in 2009. A major touring exhibition of Thauberger’s art, *David Thauberger: Road Trips and Other Diversions*, was co-organized by the MacKenzie and Saskatoon’s Mendel Art Gallery in 2015.



LEFT: David Thauberger, *Fish Story*, 1976, acrylic on canvas, 115.6 x 148.4 cm, Confederation Centre Art Gallery, Charlottetown. RIGHT: David Thauberger, *A Service Business*, 1997, acrylic on Masonite, 45.7 x 60.9 cm, private collection.

Edward Poitras (b.1953)

Installation view of *Edward Poitras: The Trickster* in the Canadian Pavilion at the Venice Biennale, 1995

Photograph by Edward Poitras

In 1995, Edward Poitras became the first Indigenous artist to represent Canada at the Venice Biennale, one of the world's most prestigious showcases of contemporary art. Poitras produced a site-specific installation that included a roughly life-sized coyote constructed from bone fragments of various animals found on the Saskatchewan prairie. A recurrent element in Poitras's work, the coyote represents the trickster figure in many stories among Indigenous cultures. As described by the curator of the exhibition, Gerald McMaster (b.1955), in the context of the Venice Biennale, the coyote was "a symbol of defiant survival in the face of the tragic effects of colonial imperatives."¹

One of Canada's leading multidisciplinary artists, Poitras often combines sculpture, video, performance, and found materials in his works to tell complex

stories about Indigenous experiences. Merging symbolic materials such as feathers, rawhide, or bones with modern objects like barbed wire, electronics, or concrete, Poitras's installations, such as *Over the Gulf*, 1989, and *Black Horse Offering*, 1990, produce powerful visual metaphors addressing colonial violence, treaty relations, and the displacement and cultural endurance of Indigenous Peoples.

Poitras was born in Regina and is a Métis member of Gordon First Nation. He first received instruction in art in 1974 at the Saskatchewan Indian Cultural College in Saskatoon, where he was mentored by artist and poet Sarain Stump (1945-1974). Stressing the importance of Indigenous self-confidence rooted in cultural and spiritual traditions, Stump incorporated land-based lessons into his curriculum, having students camp in teepees at Moose Woods Reserve and gather natural materials like bone, wood, and stone. Stump would also invite guest craftspeople to teach students how to use these materials as transformative objects for self-expression. Poitras's approach to incorporating natural materials into his work derives largely from his early art education.



LEFT: Edward Poitras, *Dusty Stars*, 1982, acrylic on canvas, 172.7 x 216 cm, MacKenzie Art Gallery, Regina. RIGHT: Edward Poitras, *Rock Heart*, 1994, archival digital print, 108.6 x 128.9 cm, MacKenzie Art Gallery, Regina.

Following Stump's tragic death in late 1974, Poitras enrolled at Manitou College in La Macaza, Quebec, where he studied with Mexican Indigenous artist Domingo Cisneros (b.1942). Returning to Regina in 1976, Poitras began producing a broad range of mixed media sculptures and installations that explored the marginalization and suppression of Indigenous history. Five of his works, including *Rainbow*, 1981, and *Dusty Stars*, 1982, were featured in the landmark group exhibition *New Work by a New Generation* at the Norman MacKenzie Art Gallery in 1982.

It was during the early 1980s that Poitras began combining natural materials with circuit boards, plastic items, and other objects in installation pieces such as *Day Break Sentinel*, 1983, a work that also reflects his interest in the suspended figure. Poitras's suspended-figure works culminated in his installation *Internal Recall*, 1986-88, in which seven life-sized figures kneel with their hands bound with rope attached to the ceiling. On a nearby wall are texts associated with treaties signed by Indigenous Peoples, which, in combination with the figures, suggest binding contracts and broken promises.² In 1986, Poitras made his first



work from coyote bones and glue in *Coyote*, a recurring motif in several later installations.

Poitras's important contribution to contemporary art was acknowledged in 2002, when he was awarded the Governor General's Award in Visual and Media Arts. Since then, his work has been widely exhibited, including in *13 Coyotes* at the MacKenzie Art Gallery in 2012, and *Revolution in a Rock Garden*, a survey exhibition of work produced over four decades, at the Moose Museum & Art Gallery in 2023. Poitras continues to live and work on the George Gordon First Nation.

David Garneau (b.1962)

David Garneau, *At the Fiddle Camp*, 2009
Acrylic on canvas, 153.5 x 122.5 x 4.5 cm
Alberta Foundation for the Arts, Edmonton

David Garneau is an artist, author, curator, and teacher who explores themes of masculinity, history, and identity—including his Métis ancestry—in works like *At the Fiddle Camp*, an image of a teepee overlaid with a circular pattern of multi-hued dots, a reference to traditional Métis beading. A leading voice in contemporary Indigenous art in Canada, Garneau is known for his multidisciplinary practice that includes painting, curating, writing, and performance. His works challenge dominant historical narratives (in particular, the histories of Western Canada) and create space for Indigenous self-representation and intellectual sovereignty.

Born in Edmonton, Garneau is a descendant of Laurent Garneau, who fought in the Red River Resistance with Louis Riel in 1869–70. David Garneau's father, Richard, was an amateur historian and genealogist. Garneau references his Métis lineage in numerous works, including a 2014 performance called *Dear John, David Louis Riel*, in which he dressed as Louis Riel and engaged in an imagined dialogue with a bronze statue of John A. Macdonald situated in Regina's Victoria Park. The twenty-five-minute event took place on November 16, the anniversary of the day in 1885 that Riel was hanged for high treason, a charge recommended by Macdonald. Garneau repeated the performance in front of the John A. Macdonald statue on Parliament Hill in 2017.

Influenced by his artist mother, painter and calligrapher Noreen Monroe Guzie, Garneau became interested in art at a young age. After reading about the work of Joe Fafard (1942–2019), the teenage Garneau started to make sculptures of local people. Later, after completing a certificate in early childhood education, Garneau enrolled at the University of Calgary, earning a bachelor of fine arts degree in painting and drawing and a master's degree in American literature. While still an undergraduate, he rejected the modernism espoused by most of his professors in favour of work that focused on the complexities of ideas and history.



LEFT: David Garneau, *Dear John, David Louis Riel*, 2014, performance. RIGHT: David Garneau, *How the West Was...* (detail), 1997–2003, oil on canvas, eight "pages," each with a varying number of panels, total dimensions: 120 x 180 cm, Glenbow Museum, Calgary.



In 1994, Garneau became an associate professor in the Visual Arts Department at the University of Regina, where he continues his art practice. His work has been featured in numerous exhibitions, including the 1998 Alberta Biennial, for which Garneau produced *How the West Was...*, 1997-2003, a collage painting consisting of thirty-six panels. The effect is a comic book arrangement of six pages that depict the settlement of the Canadian Plains with images taken from popular culture and art historical sources.

As an artist, Garneau is indebted to Alex Janvier (1935-2024), Bob Boyer (1948-2004), Christi Belcourt (b.1966), and Joane Cardinal-Schubert (1942-2009), as well as traditional Métis beading, the influence of which is evident in the circular pattern of multi-hued dots overlaying representational elements in works such as *when they awake... Louis Riel*, 2020. As a curator, he has assembled several major exhibitions, including *Moving Forward, Never Forgetting* at the MacKenzie Art Gallery in 2015; *Transformer: Native Art in Light and Sound* at New York's National Museum of the American Indian in 2017; and the 5th Contemporary Native Art Biennial (BACA), *Kahwatsiretatie: Teionkwariwaienna Tekariwaiennawahkòntie* in Montreal in 2020.

Garneau's work is found in numerous public collections across Canada, and in 2023, he was awarded a Governor General's Award for Outstanding Achievement in Visual and Media Arts. That same year, the Nickle Galleries at the University of Calgary presented a retrospective exhibition titled *Métissage*, featuring fifty-three of Garneau's works produced over more than twenty years.

Zachari Logan (b.1980)



Zachari Logan, *Eunuch Tapestry 5*, 2015

Pastel on eight sheets of black wove paper, 213.3 x 731.5 cm installed
National Gallery of Canada, Ottawa

Zachari Logan has become one of Regina's most successful artists working in ceramics, drawing, and installation. Exploring the intersections between masculinity, identity, memory, and place, he has been widely exhibited in group and solo exhibitions throughout North America, Europe, and Asia. One of his outstanding early works is *Eunuch Tapestry 5*, executed in chalk pastel on eight large sheets of black paper. It was inspired by the floral landscape of *The Unicorn Tapestries*, 1495–1505, housed in The Cloisters in New York, and the illustrations of botanical specimens by Mary Delany (1700–1788), which Logan viewed in the British Museum.¹

Logan's work, including various series of intimate blue and red pencil drawings on Mylar depicting flora, fauna, and figures, mainly focuses on his queer identity and social constructs of gender. In 2015, he produced a series of finely rendered blue drawings of weeds and wildflowers from Saskatchewan ditches, the plants and the liminal space of the ditch serving as a metaphor for queer bodies and spaces that exist on the margins. Commenting on the series, Logan later wrote: "I started to think about the landscape of Saskatchewan as a marginal space, to begin with, but also seeking out spaces where I could reclaim a sense of queer space or queer embodiment, and I started thinking about the ditches that line the sides of the roads, in part because of my interest in weeds."² Logan expanded on the



LEFT: Zachari Logan, *Wildman Picks Wildflowers*, 2020, red and blue pencil on Mylar, 25.4 x 17.8 cm. RIGHT: Zachari Logan, *Hive No. 3*, from Wildman Series, 2016, blue pencil on mylar, 38.1 x 45.72 cm.



theme in his later Wildman series, in which he “re-wilds” his body as a queer embodiment of nature.

Logan moved to Regina in 2015 after completing a master of fine arts degree at the University of Saskatchewan in Saskatoon. He has continued to live in the city despite its isolation from other major art centres, which has not held him back. Recognized through awards and accolades in Saskatchewan and nationally, Logan continues to garner international attention. In 2018, he collaborated with renowned New York artist Ross Bleckner (b.1949) in the exhibition *The Shadow of the Sun*, held at the College Art Galleries at the University of Saskatchewan, both artists focusing on themes of nature and transcendence. Following its Saskatoon showing, the exhibition moved to the Wave Hill botanical gardens and cultural centre in the Bronx, New York.

In 2023, Logan was featured in a major solo exhibition at the Peabody Essex Museum in Salem, Massachusetts. Called *Remembrance*, the show explored the themes of death and rebirth through large-scale drawings, some applied directly to the walls, and sculptures. Among the works shown was a study of the cycle of life called *Dead Flowers No. 2*, 2022.

Ayla Dmyterko (b.1988)

Ayla Dmyterko, *Solastalgic Soliloquy* (video still), 2020
Single-channel digital video, 5:27 min.

One of a growing number of Regina contemporary artists to exhibit her work internationally, Ayla Dmyterko began her career as a painter. She soon expanded her practice to include the moving image, sculpture, and installation—often in combination—to examine contemporary discourse surrounding patriarchy, colonialism, environmentalism, and late-stage capitalism, particularly in relation to her own experience of the Ukrainian diaspora in Canada. While studying with David Garneau (b.1962) at the University of Regina, Dmyterko embraced the idea that an artist's practice can change from project to project and is most successful "when it remains honest to an idea rather particular style or even medium."¹ This ethos continues to guide her creative work.

Dmyterko began experimenting with video in 2020 while attending the Glasgow School of Art, producing *Solastalgic Soliloquy* that year. The work was filmed at the Ukrainian Cultural Centre in Regina, in Białowieża Forest in Poland, as well as at locations in Glasgow and Berlin. It was first shown as part of *Ritual & Lore*, an exhibition on themes of folklore and traditional knowledge held at the Art Gallery of Regina. The video utilizes traditional dance to convey the erosion of folkloric traditions through separation from their original environments—as Dmyterko states, "generational slippage as my muscle memory fails and fragments."² Embracing the idea that "moving image is more accessible than painting because it can travel digitally and be screened in multiple places at

once,"³ Dmyterko produced two additional video works, *Rite of Return*, 2021, and *On Volya: Filling in the Frescoes*, 2023.



LEFT: Ayla Dmyterko, *The Dead Leave Us Starving with Mouths Full of Love*, 2014, oil on canvas, 91.4 x 121.9 cm. RIGHT: Ayla Dmyterko, *A Sieve for the Sun*, 2023, oil, distemper, and beeswax on linen, 139.7 x 101.6 cm, SK Arts Permanent Collection, Regina.

Dmyterko was born in Ituna, Saskatchewan, a rural community northeast of Regina. Her ancestors were part of a large wave of Ukrainians who immigrated to Saskatchewan starting in the late nineteenth century as part of Canada's project of settling the West. She grew up in Regina, immersed in Ukrainian customs and rituals, including traditional dance. Dmyterko's first solo exhibition, *The Tale Began with a Beet (It Must End with the Devil)*, held at Montreal's Projet Pangée in 2015, included the series of paintings *The Dead Leave Us Starving with Mouths Full of Love*, which drew on her experience as a third-generation immigrant.

After completing a master's degree in Glasgow, in 2020, she presented *Vyshyvani Kazky, Embroidered Stories* at Zalucky Contemporary in Toronto, an exhibition that referenced her ancestors' path from the Carpathian Mountains to the Canadian Prairies. One component of that project was *Future Projections*, 2018, digital images made from archival family photographs projected onto surviving buildings on the original homestead. Another was *Peasants Under Glass*, 2020, photographs depicting fragments of embroidered Ukrainian dance costumes.

Dmyterko's work was exhibited at Pangée for a second time in 2023. One of the works in that exhibition, *A Sieve for the Sun*, 2023, was purchased for the permanent collection of SK Arts. Her work continues to be shown abroad, most recently in a solo exhibition presented in late 2025 at Alma Pearl in London, England.



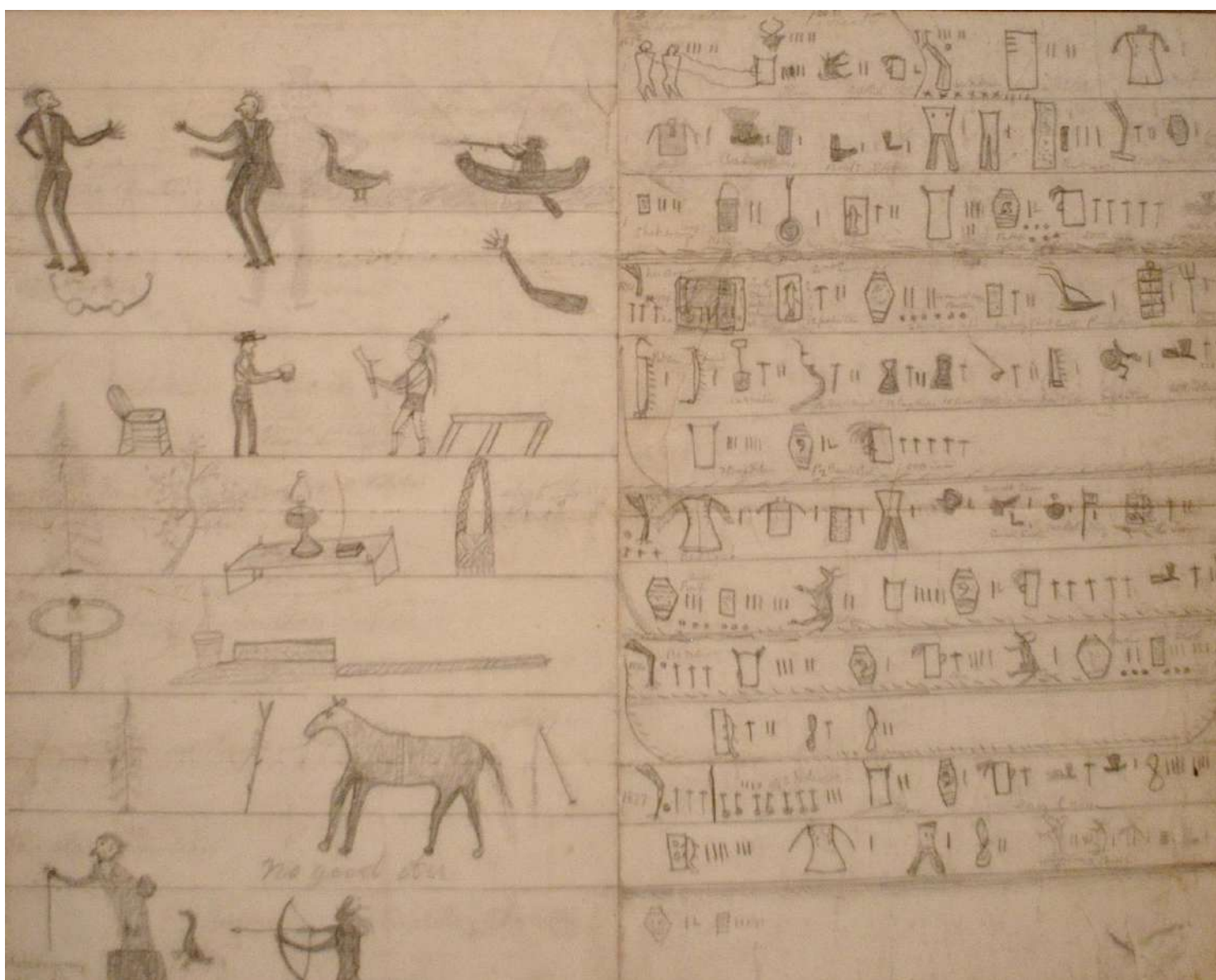
Institutions & Associations

Regina's arts institutions were interconnected from the beginning, a result of the city's isolation and small population. During the first half of the twentieth century, private patrons helped fund the building of Regina College, which provided aspiring artists educational opportunities and served as the city's main exhibition space. A postwar commitment to the arts led to the creation of the Saskatchewan Arts Board, the Norman MacKenzie Art Gallery, and an expanded art program at the University of Regina. As the city grew, new venues such as Neutral Ground, the city's first artist-run centre, emerged. Contemporary Indigenous art gained visibility through the

Saskatchewan Indian Federated College and Sâkêwêwak First Nations Artists' Collective.

1874: Treaty 4

On September 15, 1874, facing disease and starvation as buffalo herds declined, leaders of the Plains Cree, Saulteaux, and Assiniboine Nations met with representatives of the British Crown at Fort Qu'Appelle to cede 195,000 square kilometres of territory to the Canadian government. The lands ranged from the southeast corner of present-day Alberta through most of southern Saskatchewan to west-central Manitoba. Like other treaties covering territories in the West, Treaty 4 was presented to the Indigenous leaders as ensuring the Queen's protection against loss of land and livelihood. While the treaty had been conceived to achieve peaceful coexistence on the Prairies, it resulted in the significant disruption to Indigenous ways of life and caused enduring challenges for the First Nations and Métis communities residing in the region.



Chief Joseph Paskwa, *Treaty 4 Pictograph*, 1874, graphite on paper, facsimile, 33 x 42 cm, Royal Saskatchewan Museum, Regina.

Treaty 4 is the only document of its kind in Canada that has a corresponding pictograph. Drawn in graphite on paper by Plains Cree Chief Joseph Paskwa (c.1828-1889), a signatory of the treaty, the work derives from a rich tradition of pictographic art and presents an Indigenous perspective on the negotiation and

implementation of Treaty 4. Measuring thirty-three by forty-two centimetres, the pictograph is divided into two panels: the left depicts the treaty negotiations, while the right illustrates an inventory of the material goods Chief Paskwa received at the signing. Chief Paskwa is believed to have produced the document a few years after the treaty's signing, when he began to question the Canadian government's commitment to honouring the agreement. The pictograph was repatriated in 2007 to Chief Paskwa's ancestors, led by Delbert Paskwa. It is currently housed at the Royal Saskatchewan Museum in Regina.¹

The numbered treaties forced Indigenous Peoples onto reserves. One of the many detrimental effects of this change was that Indigenous artmaking increasingly adapted to fulfill the demands of the settler souvenir market, which diminished the deep connection between the maker and the object, the sophistication of the finished product, and the stylistic differences among various Indigenous nations.

1909: Regina Public Library

By the early 1900s, Regina's community leaders had fully embraced the idea that a free public library was needed to ensure an educated population, which in turn would enhance the city's cultural vitality and prosperity. Following a petition signed by Premier Thomas Walter Scott and 155 other residents, the city's first public library was opened in three rooms on the second floor of the newly built City Hall on the first day of 1909. The first librarian, unanimously selected from thirty-two candidates, was John R.C. Honeyman (1864–1938).

Honeyman's management of the City Hall library encouraged the city to construct a purpose-built facility with funding provided by American philanthropist Andrew Carnegie.



Regina Public Library staff, c.1915, photographer unknown, City of Regina Archives. *Back row, left to right:* Merle Dawson, Olive Welsh, Reverend Fleming, M. Muirhead, J.R.C. Honeyman, Winnie McNiece, Marjorie Scott. *Seated, left to right:* M. Howard, M. Porter, Nell Darwin, E. Pithue, Muriel Cass.

The new library opened on Lorne Street across from Victoria Park in May 1912. Over the next several decades, it would become one of the leading public libraries in Canada, with multifaceted programming and several branches. Under Honeyman's direction, the library began to display paintings purchased by the Local Council of Women's Fine and Applied Arts Committee, including works by Sybil Henley Jacobson (1881–1953), Harriette Keating (1898–1975), and John Thomas Richardson (1860–1942). This marked the start of a close association between the Regina Public Library and the city's art community.

Honeyman's successor, Charles Deane Kent, continued making the visual arts a priority for the institution when he was hired to head the library in 1945. Kent transformed the newspaper reading room in the library's basement into a space for art exhibitions. One of the library's first shows was *The Prospectors*, featuring the work of eight Saskatchewan artists: Reta Cowley (1910-2004), Antonia Eastman (1886-1972), McGregor Hone (1920-2007), Ernest Lindner (1897-1988), Wynona Mulcaster (1915-2016), Bartley Pragnell (1907-1966), Leslie Saunders (1895-1968), and George Swinton (1917-2002).



LEFT: Regina Public Library, c.1915, photograph reproduced in *Picturesque Views of Busy Regina, Sask.* (Winnipeg: Bloom Bros., 1915).
RIGHT: Regina Public Library Central Building (exterior view of entrance and north facade), built in 1962 by Kiyoshi Izumi, c.1963, photograph by Henry Kalen.

In 1948, Marjorie Dunlop (1911-2004), longtime head of the reference section, took over direction of the Regina Public Library. She developed a film and recording collection and continued the library's exhibition program, displaying shows circulated by the Western Canada Art Circuit and the Saskatchewan Arts Board. Dunlop lobbied for a larger and more modern central library; her efforts were rewarded when the city approved the project in 1961. Opened in 1962, the new building, designed in a modernist style by Japanese Canadian architect Kiyoshi Izumi (1921-1996), contrasted with the neoclassical Carnegie-built library and represented an optimistic turn toward the future. The new design included an exhibition space, making it the first purpose-built art gallery within a library in Saskatchewan.

1909: Regina Society for the Advancement of Art, Literature and Science

The Regina Society for the Advancement of Art, Literature and Science (RSAALS), the first organization in the city to include art in its mandate, was formed in 1909, mainly on the initiative of journalist and lawyer William Trant.² An enthusiastic supporter of art, Trant was one of the first in the city to call for a permanent art gallery, writing in 1911:

The true greatness of nations has always been indicated by its arts, science and literature—by painting, sculpture, music and architecture; by science, which is the fons et origo of all discovery and invention, as well as the expansion of ideas; and lastly, by its literature, the greatest of all, because an imperishable record. It is hoped that the time is not far distant when Regina shall have its permanent art exhibition.³

Focused on “the cultivation and promotion of an interest in the study of the arts, sciences, history and literature” and open to all residents for a nominal membership fee, the RSAALS conducted its business through its committees.⁴ The painting committee, led by Arthur M. Fenwick and Elizabeth Rankin (1872–1960), teachers at the Provincial Normal School, and Marie Gilroy (1867–1949), an artist, organized annual meetings, exhibitions, salon-style social gatherings, lectures, and other events. Most of these took place in the auditorium of the recently opened Regina Collegiate Institute, the first school in the city dedicated exclusively to secondary education.

The committee held its inaugural event in August 1910, a lecture on art fraud by Winnipeg-based, Hungarian-born artist Alexander Keszthelyi (1874–1953).⁵ In October of that year, the society held its first social gathering. The art display at this event featured several paintings and engravings from local private collections, including a copy of a *Madonna and Child* by Antonio da Correggio (1489–1534), owned by Alfred Perring-Taylor, and works by several other notable European artists, including Rosa Bonheur (1822–1899) and Camille Corot (1796–1875). In addition to these works was a large selection of architectural drawings, china painting, and photography.



William Trant, date unknown, photographer unknown, reproduced in *The Legislative Library of Saskatchewan*, by Christine MacDonald (Regina: Saskatchewan Legislative Library, 1986).



LEFT: James Henderson, *Morning Sunshine*, 1924, oil on canvas, 34.5 x 44.5 cm, University of Saskatchewan, Saskatoon. RIGHT: Inglis Sheldon-Williams, *The Mowers*, 1908, watercolour on paper, 53.5 x 71.2 cm, University of Saskatchewan, Saskatoon.

The RSAALS changed the direction of its exhibitions in 1914, when it held its first featuring works loaned by local artists, James Henderson (1871–1951) and Inglis Sheldon-Williams (1870–1940) among them, at the new Provincial Normal School. The school’s principal, Richard Albert Wilson, noted in his opening remarks that the organizers of the exhibition “were laying the foundation for the higher artistic life that undoubtedly lies before the people of the West.”⁶ However, despite its promising start, the RSAALS was short-lived, disbanding at the beginning of the First World War, as the city’s residents began to direct their energies to supporting the war. The society’s efforts to promote art in the city were continued by the Local Council of Women’s Fine and Applied Arts Committee in the early 1920s.

1911: Regina College

Since its founding by the Methodist Church in 1911, Regina College has played a central role in the development of the city's art. In 1916, the school began offering art courses, including instruction in portrait, landscape, and still-life painting, under the direction of Inglis Sheldon-Williams. After his departure in early 1918, artists Mildred Valley Thornton (1890-1967), Harriette Keating, Joseph Henry Lee-Grayson (1875-1953), and Hilda Stewart (1892-1978) taught there at various times.



Class at Regina College led by Augustus Kenderdine, c.1940, photographer unknown, University Archives and Special Collections, University of Saskatchewan, Saskatoon.

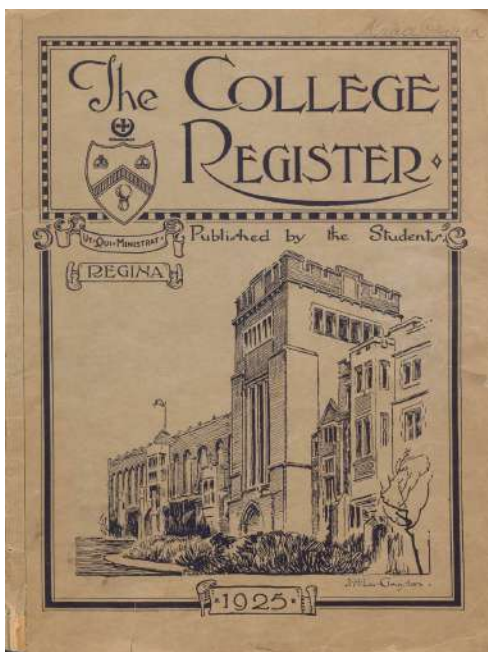
In 1936, just two years after the institution became part of the University of Saskatchewan, Regina College opened a fine arts department under the direction of Augustus Kenderdine (1870-1947), whose duties also included managing the art collection of Norman MacKenzie (1869-1936) and teaching summer courses at the Murray Point Summer School of Art. Joining Kenderdine was Gordon Snelgrove (1898-1966), who taught courses in art history. With both on board, the college was able to offer a two-year associate certificate in art, with combined courses in studio art and art history.

After Snelgrove returned to Saskatoon in 1939, Kenderdine continued to lead the department until his death in 1947, after which it remained closed until Kenneth Lochhead (1926-2006) became department head in 1950. Lochhead was the lone instructor until 1952, when Arthur McKay (1926-2000) joined the staff, followed by Roy K. Kiyooka (1926-1994) in 1956. The school moved into the newly expanded Norman MacKenzie Art Gallery in 1957, a joint-use facility designed by Kiyoshi Izumi. Its prestige continued to grow in 1959, when it

received full degree-granting status as a second campus—Regina Campus—of the University of Saskatchewan. The change helped spark the growth of the art department, which expanded its programs and added new instructors over the next decade, making it one of the leading art schools in Canada.

In 1964, Ricardo Gomez (b.1942), who had studied at the California School of Fine Arts, was hired to establish a sculpture department. He remained on staff for over two decades, developing a reputation as one of Regina's most influential sculptors.⁷ Jack Sures (1934-2018)

joined in 1965, having been invited by McKay, by then dean of the art department at Regina Campus, to set up the university's new ceramics and printmaking departments. Sures played a vital role in building the departments, setting up a bachelor of fine arts degree program in 1969. Also added to the teaching staff was Russell Yuristy (b.1936), who taught painting and drawing between at the school between 1967 and 1971.



LEFT: The College Register, 1925, published by students of Regina College, 1925.

RIGHT: Augustus Kenderdine, *The Homestead, Pike's Peak*, 1922, oil on canvas, 91.4 x 60.9 cm, Glenbow Museum, Calgary.



LEFT: Jack Sures, March 1969, photograph by R.W. Christensen, Provincial Archives of Saskatchewan, Regina. RIGHT: David Thauberger, *A Prairie Piece*, 1974, earthenware, glaze, acrylic, mixed media, 23.3 x 36.3 x 33 cm, MacKenzie Art Gallery, Regina.

During the 1970s, the school employed several artists who helped usher in the Regina Clay Movement, including David Gilhooly (1943-2013), Joe Fafard (1942-2019), and Marilyn Levine (1935-2005). The fine arts department continued to thrive in the former Normal School building on College Avenue until 1997, when it relocated to the new University Centre (now the Dr. William

Riddell Centre) building at the University of Regina. Among the students to graduate are several who have had a significant impact on Regina art, including Donna Kriekle (b.1945), Ryan Arnott (b.1952), Lorne Beug (b.1948), Marsha Kennedy (b.1951), and Ruth Chambers (b.1960).



Marsha Kennedy, *Pathos in the Periwinkle #2*, 2020, archival ink, Hahnemühle cotton paper, watercolour, artist proof in an edition of 3, 44.5 x 52.1 cm, private collection.

1913–1929: Women's Art Associations

Women have played vital roles in advancing Regina's art community from the beginning through organizations such as the Women's Educational Club (WEC), the Fine and Applied Arts Committee of the Local Council of Women (LCW), and the Women's Art Association of Saskatchewan (WAAS).

The WEC was formed in 1913 with the goal of enhancing the status of Regina College and promoting the appreciation of art and music in the city. Early members included Annie Darke, wife of Francis Darke, a businessman and philanthropist who helped fund the building of Regina College, and Maude Stapleford, whose husband, Ernest Stapleford, served as the school's head administrator from 1915 until 1937.



LEFT: Owen Staples, *Cathedrals, Georgian Bay*, 1928, oil on canvas, 84.8 x 137.4 cm, MacKenzie Art Gallery, Regina. RIGHT: Mary E. Wrinch, *The Fire Ranger's Canoe, Agawa River, Algoma*, 1926, oil on canvas, 63.5 x 76 cm, MacKenzie Art Gallery, Regina.

The club held monthly meetings and organized exhibitions, musical events, and lectures. It began acquiring paintings after the First World War, making its first purchase, *Vacation Days*, c.1920, by Frederick S. Challener (1869–1959) on the recommendation of Sir Edmund Walker, one of Canada's leading art patrons, and Charles T. Currelly, the first director of the Royal Ontario Museum.⁸ The WEC focused much of its efforts on introducing Regina's residents to artists from outside Saskatchewan, hosting exhibitions organized by the Ontario Society of Artists and acquiring paintings by Marion Long (1882–1970), George Agnew Reid (1860–1947), Owen Staples (1866–1949), and Mary E. Wrinch (1877–1969). The paintings remained on permanent display at Regina College and Darke Hall until 1953, when the collection was transferred to the Norman MacKenzie Art Gallery.

The LCW's Fine and Applied Arts Committee was formed in January 1920 with the aim of promoting visual arts in the city. Led by Barbara Barber (1873–1966), Ethel Barr (1882–1963), Dorothea Sheldon-Williams (1873–1938), and others, the committee focused on presenting exhibitions, hosting travelling shows, and—in contrast to the WEC—building an art collection that concentrated on local artists.

The committee's first exhibition, held at Regina College in October 1920, featured a large selection of Canadian and European paintings owned by local collectors and attracted more than one thousand visitors on its first day. The committee changed course in 1922, when it ceased curating private collection exhibitions in favour of an annual show of works loaned by Saskatchewan artists. The 1922 exhibition, held at City Hall, included more than 160 works, a large number of them by local artists, including James



David H. Payne, *Last Mountain Storm*, 1925, oil on canvas, 50.9 x 71.8 cm, MacKenzie Art Gallery, Regina.

Henderson, Harriette Keating, and David H. Payne (1890–1950). The annual exhibition continued to be a regular part of the committee’s activities for more than two decades.

With the aim of eventually opening an art gallery, the Fine and Applied Arts Committee purchased paintings using funds raised from exhibitions, lectures, and other events. The committee’s acquisitions mainly benefited local artists and were prominently displayed in the Regina Public Library or in local schools.⁹

In 1931, the Fine and Applied Arts Committee changed its name to the Arts and Letters Committee and began to function as a study group whose focus included Canadian literature and the collecting of historical documents and Indigenous artifacts for research purposes. Two years later, with the help of Saskatchewan author Mary Weekes, the committee purchased a collection of beaded Cree belts, moccasins, and other items as a donation to the Saskatchewan Legislative Building for eventual transfer to a future provincial museum.¹⁰ In 1953, the committee transferred its collection of twenty-three paintings—acquired over a period of more than two decades—to the MacKenzie. The committee held its last major event at the Regina Fair in 1955, a special exhibition of works by women artists in celebration of Saskatchewan’s Golden Jubilee.



Once-known Piapot artist, *Beaded moccasins (Piaot First Nation)*, 1932, hide, beads, sinew, 22 x 12 x 9 cm, Royal Saskatchewan Museum, Regina.

The WAAS was founded in 1929 by ten women led by Barbara Barber, the former president of the LCW’s Fine and Applied Arts Committee, and Sybil Henley Jacobson, a talented local painter. Dedicated to the promotion of handicrafts as well as fine art, the group organized exhibitions, workshops, and

other activities, often with the support of local art collector Norman MacKenzie. It held its first annual exhibition, featuring "paintings and handicraft articles," in the auditorium of Regina City Hall in September 1929.¹¹ The association distinguished itself from the Fine and Applied Arts Committee by operating throughout the province, placing greater emphasis on handicrafts and more assertively promoting Saskatchewan art outside the province.

In 1930, the WAAS sent several works to the Canadian National Exhibition in Toronto, including a selection of Saskatchewan handicrafts. In 1933, it organized a large display of the province's handicrafts for the World's Grain Exhibition and Conference in Regina, including hand-painted china, quilts, rugs, and wood carving, as well as a concurrent exhibition of miniature paintings by Hilda Stewart (1892-1978) at the Hotel Saskatchewan.¹² With the exception of a few years during the Second World War, the association continued its annual exhibitions until 1948. As members aged and art in the province became increasingly administered through organizations such as the Saskatchewan Arts Board and the MacKenzie, the association was dissolved in 1957.

1922: The Regina Sketch Club

The Regina Sketch Club, the city's first artist-centred group, thrived during a period when there were few local options for artistic improvement beyond the formal art courses offered at Regina College. First known as the Regina Art Club, the group was founded in 1922 by leading members of the Local Council of Women's Fine and Applied Arts Committee, including Harriet Keating and Dorothea Sheldon-Williams, along with Joseph Henry Lee-Grayson, artist and instructor at Regina College, and Francis Portnall, one of the city's leading architects. As with other sketch clubs in Canada, members relied on the criticism of fellow artists rather than instructors.

Sketching sessions were held on Wednesday evenings and Saturday afternoons, first in the Tower Room of Regina College and later in permanent quarters in the attic of the Regina Court House. Except for occasional field trips during summer months to sketch outdoors, sessions usually involved drawing from a live model. To join



Mary Filer, *An Evening at the Regina Sketch Club*, 1944, watercolour on paper, University of Regina Archives and Special Collections.

the club, a person needed to have samples of their work approved by the executive committee. The club seldom exceeded fifteen members throughout its history, a relatively small number in comparison to sketch clubs in other cities in Western Canada, including the Winnipeg Sketch Club, which had approximately seventy-five members.

Members of the club's executive juried the group's exhibition held annually in May, usually at Regina College or the Regina Public Library. The club's annual exhibition in 1928, presented that year at the Court House, included a total of 170 works by sixteen members. As was the case for the club's exhibitions generally, most of the included works were charcoal and pastel portraits and figure studies from live models that had been completed during a single two-hour session. The club made a significant modification in the late 1930s, when it encouraged members to sketch from memory.

Although the Regina Sketch Club was somewhat restrictive in their focus on conventional drawing, it fulfilled its primary goal of providing a space for its members to develop their art in the presence of other artists at a time when there were few opportunities for art instruction in the city. It remained active for more than forty years before disbanding in 1965.¹³



Regina Sketch Club exhibition, Regina Court House, 1928, photographer unknown.

1948: The Saskatchewan Arts Board (SK Arts)

The Saskatchewan Arts Board (SAB), now known as SK Arts, has been at the centre of arts programming in the province since its founding. Formed in early 1948 by the recently elected Co-operative Commonwealth Federation (CCF) government, the SAB was the first arts council of its kind in North America. Broadly speaking, its purpose—in line with the CCF's ideals—was to democratize the arts through adult education and grassroots community outreach. As outlined in its first annual report, the SAB's mandate was "to make available to the citizens of the province greater opportunities to engage in creative activities in the fields of drama, visual arts, music, literature, and handicrafts, with qualified guidance and leadership, and to establish and improve the standards for such activities in the province."¹⁴

David C. Smith, who was hired by the CCF in 1946 to lead the adult division of the Saskatchewan Department of Education, was a pivotal figure in the SAB's formation. One of Smith's first decisions was to hire Norah McCullough (1903–1993) to manage the organization's operations. McCullough had previously worked at the Art Gallery of Toronto (now the Art Gallery of Ontario) with Arthur Lismer (1885–1969) and later at the National Gallery of Canada.

With McCullough's guidance, the SAB developed and circulated a rich program of art exhibitions, including an annual exhibition between 1950 and 1965, concerts, drama productions, films, and lectures to small towns and farm districts in every corner of the province. Handicraft festivals and workshops led by experts celebrated Saskatchewan's Norwegian, Danish, and Ukrainian communities, among many others. In 1954, the SAB converted a rectory in Fort Qu'Appelle into a studio for pottery workshops to be taught by an artist who lived and worked on the premises. David Ross (1925–1974) was the second artist to occupy the studio, which was named Craft House, working there from 1956 to 1961 while also travelling throughout the province to give lectures and workshops on behalf of the SAB. Ross would later purchase Craft House and join Folmer Hansen (1930–2014) in forming the Hansen-Ross Pottery Studio.



David Ross demonstrates a pottery technique, feathering, at the Saskatchewan Arts Board craft shop at the Valley Centre, Fort Qu'Appelle, August 1956, photograph by Olive B. Roberts, Provincial Archives of Saskatchewan, Regina.

In 1968, the SAB launched a one-year artist-in-residence pilot project in Weyburn, Saskatchewan, selecting Wayne Morgan, a former resident and graduate of the art program at Regina College, as the first artist. Having organized exhibitions as part of his residency, the project had immediate professional benefits for Morgan. After completing the program, he took on the important role of director of the Regina Public Library's art gallery, later known as the Dunlop Art Gallery.

Almost from its beginning, the SAB started building a permanent collection of art created in Saskatchewan, including folk art and handicrafts. Most of the SAB's purchases were made at its annual exhibition; the first was held in 1950, when it acquired McGregor Hone's *By the Radio*, 1950. After McCullough's departure in 1958, a succession of dedicated directors, including Donald Harvey, N. George Shaw, Vern Bell, and Joy Cohnstaedt, among others, have maintained the high calibre of support for Saskatchewan's artists. Currently led by Lisa Bird-Wilson, the organization's first Indigenous chief executive officer, SK Arts continues to

add to the largest public collection of Saskatchewan art, which today includes more than 3,700 works by 850 artists in all media.

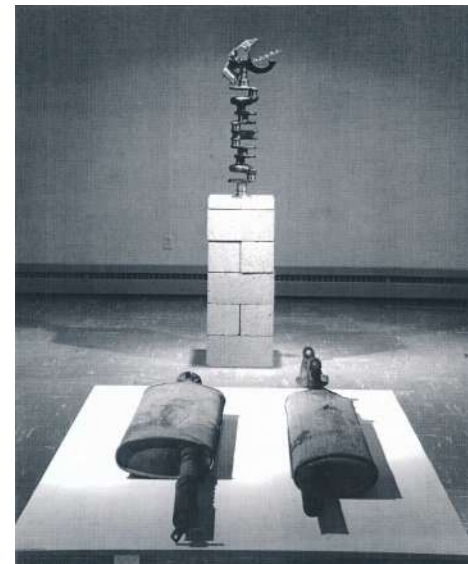
1953: The Norman MacKenzie Art Gallery (MacKenzie Art Gallery)

The Norman MacKenzie Art Gallery opened its doors in 1953. The city's first public art gallery, it was established at the University of Saskatchewan, Regina Campus, seventeen years after Regina lawyer Norman MacKenzie bequeathed to the university his vast art collection and funds for a museum. The gallery enjoyed early success under its first director, Richard Simmins (1924–1999), whose innovative public programming and regular schedule of exhibitions helped persuade the university to expand the gallery to include three floors of exhibition space and administrative and technical areas, as well as studio and office space for the Regina College School of Art. The expansion, designed by architect Kiyoshi Izumi, received an honourable mention for a Massey Medal for Architecture.

Simmons was succeeded by Ronald Bloore (1925–2009), who expanded the gallery's collection with several bold acquisitions, including *Mother and Child II*, 1945, by British sculptor Jacques Lipchitz (1891–1973) and *The Return of the Sun*, 1961, by Inuk printmaker Kenojuak Ashevak (1927–2013). Several exhibitions curated by Bloore challenged Regina's conservative art establishment. Chief among them was a 1960 show of nineteen sculptures constructed of found materials by a fictitious woman sculptor named Win Hedore. Later that year, *The May Show* presented, for the first time, nonrepresentational works by seven artists, five of whom would go on to participate in the groundbreaking *Five Painters from Regina* held at the National Gallery of Canada in 1961.¹⁵

Nancy Dillow (1928–2021) became the gallery's director following Bloore's resignation in 1967. During her tenure, Dillow maintained the forward-looking acquisition policy spearheaded by Bloore while furthering the gallery's commitment to contemporary art in the province through exhibitions such as *John Nugent & Ted Godwin*, 1971, and *New Clay in Regina*, 1974. In 1971, Dillow, with assistance from the Canada Council for the Arts and the University of Saskatchewan, inaugurated the Community Program, an experiment in "bringing art to the people."¹⁶ The Community Program provided exhibitions, including the first travelling exhibition, *Saskatchewan: Art and Artists*, and other programming to communities in southern Saskatchewan.

Carol Phillips, who had been hired in 1975 to coordinate exhibitions and manage the community program, was named director in 1979. Under her leadership, the gallery made significant strides in its representation of Indigenous art. Prior to being named director, Phillips had co-curated *100 Years of Saskatchewan Art*, 1975, the first instance of a public art gallery in Canada showing traditional Indigenous objects as fine art. In 1981, she organized the first exhibition of Inuit art from the collection of Morris (1917–2004) and Jacqueline Shumiatcher (1923–2021). The following year, she hosted the first exhibition of contemporary Indigenous art in North America, *New Work by a New Generation*, which featured works by fifteen Indigenous artists from



Installation photo from *Images and Studies* by Win Hedore (Ted Godwin, Ken Lochhead, and Ron Bloore) at the Norman MacKenzie Art Gallery, Regina, 1960, photographer unknown.

throughout North America and Mexico, including two based in Regina: Bob Boyer (1948–2004) and Edward Poitras (b.1953). Following the exhibition, Phillips purchased paintings by Boyer and Poitras—the first works by contemporary Indigenous artists acquired for the MacKenzie’s permanent collection.



Exterior of the MacKenzie Art Gallery featuring Duane Linklater’s *Kâkikê / Forever*, Regina, 2018, photograph by Don Hall.

Realizing that the MacKenzie had outgrown its original building, Phillips began the process of finding a larger and better-equipped location for the gallery while also transforming the institution into a public, non-profit corporation. Her efforts to find a new home for the gallery came to fruition under her successor Andrew Oko (b.1946), who oversaw the gallery’s move to a new space in 1990 within the T.C. Douglas Building in the southern part of Wascana Park.

Under the leadership of successive directors, including Stuart Reid (b.1953), and Anthony Kiendl (b.1968), the MacKenzie continued to present groundbreaking exhibitions and curatorial initiatives in its new location. In 1998, under the direction of Kate Davis (1951–2010), the MacKenzie hired the first Indigenous head curator of a public art museum in Canada, Lee-Ann Martin (b. 1948, Mohawk, Tyendinaga Territory), who organized the exhibition *The Powwow: An Art History* in 2000 along with Boyer. Michelle LaVallee (b.1977), an Ojibway member of the Chippewas of Nawash Unceded First Nation in Cape Croker, Ontario, served as curator at the MacKenzie between 2007 and 2017, organizing several major exhibitions, including *13 Coyotes: Edward Poitras*, 2012, and *7: Professional Native Indian Artists Inc.*, 2013, a retrospective exhibition of works by Jackson Beardy (1944–1984), Eddy Cobiess (1933–1996), Alex Janvier (1935–2024), Norval Morrisseau (1931–2007), Daphne Odjig (1919–2016), Carl Ray (1943–1978), and Joseph Sanchez (b.1948).



LEFT: Allen Sapp, *The Pow-Wow*, 1987, acrylic on canvas, 101.6 x 152.4 cm, MacKenzie Art Gallery, Regina. RIGHT: Kenojuak Ashevak, *The Return of the Sun*, 1961, colour stonecut on paper, 61 x 91.4 cm, MacKenzie Art Gallery, Regina.

In 2021, the MacKenzie Art Gallery appointed John G. Hampton as the first Indigenous director and chief executive officer of a Canadian museum. The gallery's collection of over four thousand works reflects a commitment to diversity, with special collections including contemporary Indigenous art, Saskatchewan folk art, nineteenth- and twentieth-century European works on paper, and Canadian photography.¹⁷

1955: The Emma Lake Artists' Workshop

With the opening of the Murray Point Summer School of Art on the northern edge of Emma Lake in 1936, the University of Saskatchewan became the first Canadian university to establish an outdoor art school. The school went on to provide training to generations of art teachers and artists, including nationally acclaimed Saskatchewan creators such as McGregor Hone, Wynona Mulcaster, and Ruth Pawson (1908–1994). Nearly twenty years later, in 1955, Regina College professors Kenneth Lochhead and Arthur MacKay persuaded the university to open the Emma Lake Artists'

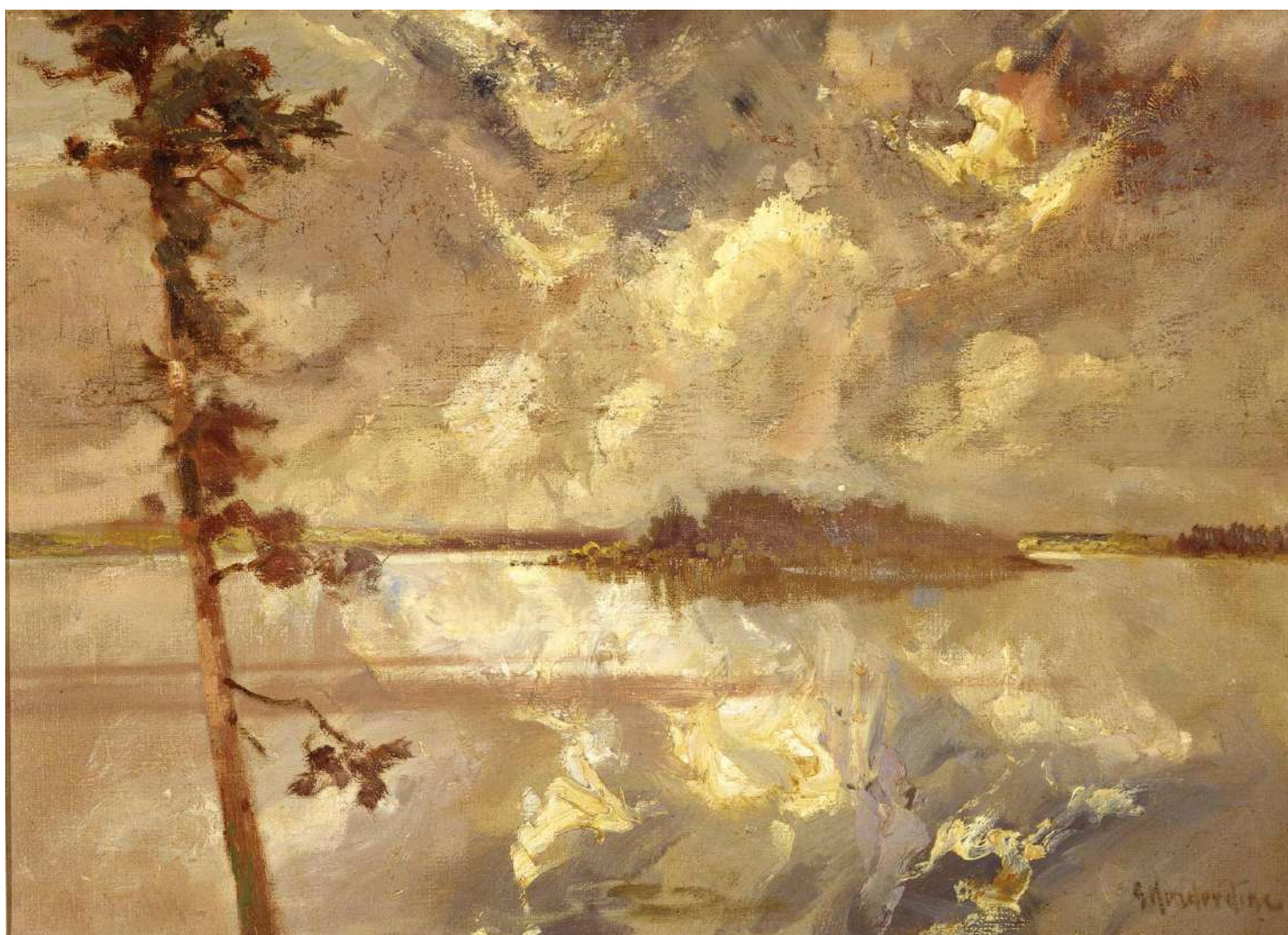


Murray Point Summer School of Art, Class of 1937, date unknown, photographer unknown, University Archives and Special Collections, University of Saskatchewan, Saskatoon.

Workshop on the same site. Receiving generous financial support from the Saskatchewan Arts Board, this two-week workshop for professional artists reached its apogee in the late 1950s and early 1960s, when Regina artists responded to the modernist currents transforming art in Canada and the United States. Their responses marked Regina's reputation as a crucial centre of Canadian art.¹⁸

The prime mover behind the original summer school was Augustus Kenderdine, who had been associated with the university since 1922. Captivated by

Saskatchewan's northern forests and lakes, Kenderdine had begun spending his summers at Emma Lake in the early 1930s, painting works such as *Reflections, Emma Lake*, c.1934. He proposed establishing a summer camp near the lake to Walter C. Murray, president of the University of Saskatchewan. Intrigued by the idea, Murray appointed Kenderdine to direct the summer school and instruct students in *plein air* painting. Gordon Snelgrove, the first professional art historian in the province, was hired shortly thereafter to contribute lessons in art history and art appreciation. The emphasis at the school was on methods of teaching art in schools, and most of those who attended during the early years were teachers (mostly women), a few of whom went on to become well-known artists in the province.



Augustus Kenderdine, *Reflections, Emma Lake*, c.1934, oil on canvas, 40.6 x 55.7 cm, Glenbow Museum, Calgary.

The Emma Lake Artists' Workshops that began in 1955 were held on the same site in August, following the summer classes. Meant to strengthen ties to the art world beyond Saskatchewan and encourage creative experimentation, the internationally acclaimed workshops were taught by leading modernist artists and art critics, including in the early years Canadians Jack Shadbolt (1909-1998) and Joseph Plaskett (1918-2014), as well as Americans Will Barnet (1911-2012) and Barnett Newman (1905-1970). Their promotion of abstraction as the modernist ideal did much to broaden the outlook of many of those who attended and prompted the artists who later came to be known as the Regina Five to take up nonrepresentational painting in the late 1950s.

The workshops were an important catalyst for modern art in Saskatchewan throughout the 1960s and were well attended by artists from all over the

province, including Dorothy Knowles (1927–2023) from Saskatoon. Prominent leaders of the workshops included John Ferren (1905–1970) in 1960 and Hermann Cherry (1909–1992) in 1961, both established artists from New York who were deeply committed to abstraction at that point in their careers. In 1962, art critic Clement Greenberg (1909–1994) led what became one of the most influential workshops held at Emma Lake. Greenberg's promotion of colour-field painting had a profound impact on Saskatchewan artists such as Lochhead, Douglas Morton (1926–2004), and William Perehudoff (1918–2013).



Barnett Newman, *Vir Heroicus Sublimis*, 1950–51, oil on canvas, 242.2 x 541.7 cm, The Museum of Modern Art, New York.

The reputation of the Emma Lake workshops expanded throughout the 1960s, attracting prominent attendees from outside the province, including Guido Molinari (1933–2004) from Montreal and Toni Onley (1928–2004) from Vancouver. Acclaimed New York artists also continued to lead the workshops, including Kenneth Noland (1924–2010) in 1963, Jules Olitski (1922–2007) in 1964, Frank Stella (1936–2024) in 1967, and Donald Judd (1928–1994) in 1968, all of whom were committed to nonfigurative art. These workshops were a major influence on a second generation of painters in Saskatchewan, such as Robert Christie (b.1946), Bruce Parsons (b.1937), and Joan Rankin (1927–2014).



LEFT: Guido Molinari and Clement Greenberg at Emma Lake, 1962, photographer unknown, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Joan Rankin, *Deep Purple Field*, 1965, acrylic on canvas, 208.3 x 157.5 cm, Moose Jaw Museum & Art Gallery.



The summer course and the workshop underwent significant changes in the 1970s. After the University of Regina became a separate university in 1974, the Emma Lake program became the responsibility of the head of the University of Saskatchewan's art department, Otto Rogers (1935–2019), who set up an integrated six-week summer program. Students who wished to take the course

for credit were required to attend the entire session, while non-credit students were allowed to take part in one or more of the three courses.¹⁹ Despite a successful 1977 program, which included a memorable workshop led by sculptor Anthony Caro (1924-2013), the courses were cancelled in 1978 due to low enrollment.

Beginning in 1979, the University of Saskatchewan ceased offering courses for credit but continued to run the workshop for professional artists. Workshop leaders that year were artist Friedel Dzubas (1915-1994) and Museum of Modern Art curator John Elderfield, but by that point, many in the art community were beginning to express the view that the best days of Emma Lake had passed. Ronald Bloore, for instance, insisted that the workshops were dead and should not be revived.²⁰ Nevertheless, despite the momentous changes in the art world, including the advent of new forms such as performance and video, the workshop portion of the Emma Lake program continued until 2012, when the University of Saskatchewan suspended the program for financial reasons.



LEFT: Robert Christie painting at Emma Lake, 1979, photograph by Maggie Callahan, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Robert Christie, *Razzle Dazzle*, 1979, acrylic on canvas, 195 x 144.8 cm, private collection.

1962: The Dunlop Art Gallery

The Dunlop Art Gallery opened in the new main branch of the Regina Public Library in 1962. Building on the library's first art purchase in 1948, the Dunlop has continued to maintain a permanent collection of contemporary and historical importance for the people of Regina and the province of Saskatchewan. A succession of director/curators, starting with Wayne Morgan's appointment in 1970, transformed the small library gallery into a cutting-edge

centre for creative investigation. Today, the gallery remains a leader in presenting multidisciplinary programs focused on contemporary art and culture.



LEFT: Victor Cicansky, *French Pantry Shelf*, 1981, wood, paint, low-fire clay, glaze, 182.5 x 102.3 x 30.6 cm, Dunlop Art Gallery, Regina. RIGHT: David Garneau, *Métis in the Academy*, 2019, acrylic on canvas, 122 x 79 cm, Dunlop Art Gallery, Regina.

The gallery's first director was Bruce Parsons (b.1937), a Montreal artist and graduate of the Ontario College of Art (now OCAD University). A participant in Emma Lake workshops led by Kenneth Noland, Jules Olitski, and Frank Stella, Parsons took as his primary focus recent trends in painting, which he promoted through exhibitions of works by Regina Five artists Arthur McKay and Douglas Morton. Though trained as a modernist, Parsons also recognized the emerging experimental ceramic movement known as Regina Clay and exhibited the works of its proponents Victor Cicansky (1935-2025) and Marilyn Levine in 1967. Under Parsons, the Dunlop started one of the first art rental programs in the country, allowing the library's patrons to borrow paintings, prints, and photographs from the gallery's collection.

With Morgan as director from 1970 to 1984, the Dunlop professionalized its staff and programming, developing in the process a resource centre and galleries at two branches in the library system. Morgan oversaw an active exhibition program that focused on underrepresented art, including photography, weaving, and quilt-making. Deeply committed to Saskatchewan art from early in his career, Morgan helped refocus contemporary interest around the province's folk artists. In 1973, he presented *Windmills, Wagons and*

Railroads, which featured works by Cicansky, Fred Moulding (1894–1993), and William McCargar (1906–1980) that are rarely seen in “serious” galleries.

Morgan exhibited other purportedly marginal works in shows such as *Saskatchewan Quilts*, 1972, and *Old Bedfellows: Early Saskatchewan Quilts*, 1973.

Morgan’s innovative programming and high exhibition standards were continued following his departure in 1984 by a succession of director/curators who turned the small library gallery into a cutting-edge centre for creative investigation. With her appointment in 1991, Helen Marzolf (b.1953) brought in outside curators for many of her exhibitions, including, for example, Rosemary Donegan and Joan Borsa, while also raising the standard of the Dunlop’s publications, including the catalogues for the exhibitions

Work, Weather, Grid: Agriculture in Saskatchewan, 1991, *Ann Harbuz: Inside Community, Outside Convention*, 1995, and *Taras Polataiko: Scotoma*, 1998, which was nominated for the Saskatchewan Book Award in 2001. Under her leadership, Marzolf also organized several solo exhibitions of lesser-known Saskatchewan women artists, including Rita McKeough (b.1951) and Leesa Streifler (b.1957).



Installation view of *Work, Weather and the Grid: Agriculture in Saskatchewan* at the Dunlop Art Gallery, Regina, May 1991, photograph by Patricia Holdsworth.

Since 2020, under the direction of Director/Curator Alyssa Fearon, the Dunlop expanded its programming to focus on the social contexts of art. Recent exhibitions include *the excess is ritual*, 2023, which focused on the reclaiming of queer rituals and aesthetics; *Nadya Kwandibens: The Red Chair Sessions*, 2024, an exhibition celebrating the achievement of Indigenous Peoples while disrupting colonial narratives; and *BLACK PRAIRIES*, 2025, an exhibition honouring the cultural production of Black and African Canadians on the Prairies since the late nineteenth century.

1974: The Rosemont Art Gallery (Art Gallery of Regina)

With a mandate to reach new audiences and respond to community demands for local programming, the Rosemont Art Gallery was established in 1974 as a satellite venue of the Norman MacKenzie Art Gallery. Throughout its history, the gallery has made major contributions to contemporary art in Regina through its longstanding support of emerging artists.



Ruth Pawson, *Early Summer in the Valley*, n.d., oil on canvas board, 50.8 x 40.6 cm, private collection.

Many of the gallery's early exhibitions were organized with works from the MacKenzie's collection. The 1976 exhibition *Saskatchewan Discovered: The Qu'Appelle Valley*, for instance, featured paintings and photographs by James Henderson, Robert Hurley (1894-1980), Ruth Pawson, and others. *The Spirit and Form of Abstraction*, a significant survey of twentieth-century abstract art, was organized in 1977, also as part of the MacKenzie's community-focused programming. With the exception of two works loaned by the Art Gallery of Greater Victoria, the show featured works from the MacKenzie's collection, including those by Ontario-based Painters Eleven artists Jack Bush (1909-1977) and Harold Town (1924-1990).

In 1978, the Rosemont organized an exhibition celebrating Regina's seventy-fifth anniversary, focusing on the artists and organizations that influenced the early development of Regina art, including the Local Council of Women, the Regina Sketch Club, and the Women's Art Association of Saskatchewan. That same year, Karen Schoonover (b.1952) became the gallery's first full-time director/curator. Under her direction from 1978 to 2015, the Rosemont organized five or six exhibitions each year, with an increasing emphasis on the work of artists from Western Canada, such as Bob Boyer, David Garneau (b.1962), Nancy Crites (b.1951), Jane Turnbull Evans (1947-1998), Gerald McMaster (b.1953), and Sherry Farrell Racette (b.1952). Occasionally, travelling exhibitions would be

featured as part of the gallery's programming; notably, *The Birth Project*, an installation by American artist Judy Chicago (b.1939), was exhibited in 1986.

The Rosemont moved to a space within the Neil Balkwill Civic Arts Centre, a studio facility owned and operated by the City of Regina, in 1984. The new location made the gallery more accessible to the public while also allowing it to expand programming, which included workshops, lectures, and school tours. In its new space, the Rosemont continued to produce a remarkable range of exhibitions, including 2003's *Transcendent Squares*, a survey of contemporary abstraction in Western Canada.

Reflecting its growing status, the Rosemont was renamed the Art Gallery of Regina in 2005. Until she stepped down in 2015, Schoonover continued to develop the gallery as a space to showcase the work of emerging local artists, such as Katherine Boyer, Ruth Cuthand (b.1954), Ayla Dymterko (b.1988), Gabriela García-Luna (b.1963), and Sheila Orr (b.1964). After Schoonover's departure, Holly Fay served as director/curator, followed by Jess Richter and Sandee Moore. Maintaining its commitment to emerging artists under Moore's direction, the gallery recently presented an exhibition of ceramics and paintings by Sheila Nourse, Deborah Potter (b.1952), and Leesa Streifler that challenge stereotypes and prejudices toward aging and elder women.



Installation view of III: Deborah Potter, Leesa Streifler, Sheila Nourse at the Art Gallery of Regina, 2025, photograph by Don Hall.

1976: The Saskatchewan Indian Federated College (First Nations University of Canada)

The culmination of many years of determined efforts to improve Indigenous education in the province, the Saskatchewan Indian Federated College (SIFC) was established in May 1976 through an agreement between the Federation of Saskatchewan Indian Nations and the University of Regina. Its stated goal was to serve the academic, cultural, and spiritual needs of First Nations students. Lloyd Barber, president of the University of Regina, was an enthusiastic supporter of the initiative, optimistically remarking soon after its opening that it “just may be one of the most important historical developments in the 65-year history of the university.”²¹

Though situated on the University of Regina campus, the SIFC was responsible for setting its own curriculum and hiring its own faculty and staff. In its first year, the college had nine students. They could choose from programs that included instruction in Indigenous languages, social work, teacher education, fine arts, art history, and social sciences. Ida Wasacase, a leading advocate of Indigenous education, was the first president. The fine arts program encouraged Indigenous artists to reverse the post-treaty trend of making art as souvenir products, aiming to preserve and interpret Indigenous philosophies, including respect for nature. Early instructors in the program included Bob Boyer, Gerald McMaster, and Edward Poitras, all of whom have had a profound impact on Regina’s art world. Among the many outstanding graduates of the college are Sheila Orr and Jerry Whitehead (b.1957).



First Nations University of Canada, building designed by Douglas Cardinal, date unknown, photograph by FNUUniv Communications.

In 1994, the SIFC was given full membership in the Association of Universities and Colleges of Canada, achieving recognition as an institution equal to other Canadian universities. Through this accreditation, the college was equipped to offer degree options, including a bachelor of fine arts program focused on Indigenous contemporary, historical, and traditional artistic practice and innovation. In June 2003, the college was renamed First Nations University of Canada. The occasion was marked by the opening of a new building designed by acclaimed architect Douglas Cardinal (b.1934), whose design was meant to harmonize with the university’s prairie setting.



LEFT: Architect Douglas Cardinal in the foyer of the First Nations University of Canada, date unknown, photograph by Douglas Cardinal Architect Inc. RIGHT: Sheila Orr, *Returning Tainted Gifts*, 1999, acrylic, mixed media (birch, quills, bear claws, sinew, fabric) on plywood board, 47.5 x 58.2 x 16.5 cm, SK Arts Permanent Collection, Regina.

Since its inception, First Nations University has employed several outstanding instructors, including Judy Anderson, Keith Bird (b.1955), and Lionel Peyachew (b.1957), all of whom are practising visual artists. Peyachew, in particular, has emerged as one of Regina's leading artists, working in painting and sculpture, as well as utilizing traditional beading and quillwork. Among his best-known sculptures is *The Four Directions*, 2005, installed at the University of Regina. The piece reflects on the significance of the four directions of the medicine wheel, which is used by Elders as a philosophical and teaching tool.

1982: Neutral Ground

In Canada, the artist-run movement began in the 1960s and 1970s, advancing an artist-led approach to the exhibition and dissemination of contemporary art, establishing "parallel galleries" that operated outside of the official infrastructures for art in the country. Regina's first artist-run centre, Neutral Ground, was co-founded by Nida Home Doherty (b.1950) and Roger Lee in 1982 to offer opportunities to emerging artists working with nontraditional art forms such as performance, video, and installation, all of which were underrepresented in the city's established art venues at the time, including at the Norman MacKenzie Art Gallery and Dunlop Art Gallery.

The story of Neutral Ground's founding hinges on Doherty's recent arrival in Regina from London, Ontario, where she had been a member of the Forest City Gallery, one of the nation's leading artist-run spaces. Lee, an art history professor at the University of Regina, shared Doherty's interest in creative experimentation and interdisciplinary collaboration. The name Neutral Ground was chosen to highlight the gallery's position of neutrality in relation to the hierarchies of artistic expression that dominated the city's established art institutions.

Initially operating without a permanent space, Neutral Ground's first project was a sod-laden, 2.4-metre-square raft anchored in the middle of Wascana Lake, on which artists were invited to present performances. Among the artists to participate was Christa Donaldson (1947-2020), who placed a large frame on the raft through which spectators from afar could compose scenic views of the shoreline.



Floating installation and performance of *Neutral Ground* on Wascana Lake, Neutral Ground Artist-Run Centre launch, Regina, 1982, photographer unknown.

Neutral Ground held its first indoor exhibition in a temporary space in the Victoria Park Building early the following year, presenting works by six local artists, including Doherty, Ryan Arnott (b.1952), Pam Bjornson, Marsha Kennedy (b.1951), Ronald McLellan (b.1956), and Lillian Tomiuk, each of whom contributed a conceptual art piece. The gallery continued to use makeshift spaces until 1985, when it moved to its first permanent location, opening with a members' exhibition called *Alternating Currents*. Having its own space allowed the gallery to increase programming and access new funding streams.



Installation view of the members' exhibition *Ten Years Now* at Neutral Ground Artist-Run Centre, Regina, 1992, photographer unknown.

In 1997, Neutral Ground launched Soil Digital Media Suite, a program that explored the intersection of fine arts and technology, often in collaboration with local groups such as Queer City Cinema and the Saskatchewan Filmpool Cooperative. The gallery continued its focus on experimental media in 1999, presenting the work of eight contemporary Indigenous artists in CyberPowPow 2, a weekend of programming in a virtual space. Featured multimedia artists Lori Blondeau (b.1964) and Skawennati (b.1969) are among some of the earliest First Nations creators in Canada to embrace the Internet as a platform for making and disseminating their work. Soil Digital Media Suite continued as part of Neutral Ground's programming until 2015.

Recent exhibitions at Neutral Ground include 2017's *Canada's Rectangle*, the title of which references the province of Saskatchewan's geopolitical borders, which resemble a rectangle when viewed on a map. The juried show featured works of video, sculpture, collage, site-specific installation, and performance by emerging Saskatchewan artists, including Cruz Anderson and Zoë Schneider. Under the direction of Emily Nestor, the centre continues to lead public understanding and appreciation of emerging, experimental, and multidisciplinary art practices in Regina, often through collaborations with other local arts organizations. The gallery is currently engaged in digitizing ephemera documenting its more than forty-year history.

1993: Sâkêwêwak First Nations Artists' Collective

Since its formation in 1993, Regina's second artist-run centre, Sâkêwêwak First Nations Artists' Collective, has provided a much-needed space for emerging Indigenous artists to exhibit their work and to connect with other artists. The local Indigenous arts community first organized in 1991 as Ironbow, which later incorporated as Circle Vision Arts Corporation, a province-wide Indigenous arts service organization. In 1993, with the assistance of Circle Vision, Regina-based members began operating independently under the name Sâkêwêwak, a Plains Cree word meaning "they are emerging" or "they are coming into view." Among the founders of the new entity were Robin Brass, Reona Brass (b.1966), Sherry Farrell Racette, Edward Poitras, and Âhasiw Maskêgon-Iskwêw (1958-2006).

The name Sâkêwêwak was chosen to reflect the community's desire for an organization that would support the emergence of new art and that expressed the concerns of contemporary Indigenous artists. Sâkêwêwak's programming initially focused on professional development. Later, it formed partnerships that allowed it to present a regular program of exhibitions, screenings, concerts, and performances, including the multidisciplinary Sâkêwêwak Annual Storytellers Festival.



Live performance at the 2023 Sâkêwêwak Annual Storytellers Festival, Regina, February 2023, photograph by sweetmoon photography.

In 2003, Sâkêwêwak embarked on a project that aimed to fuse new media with Indigenous art forms. The idea had been developed by Bently Spang (b.1960), a multimedia artist from the Tsitsistas/Suhtai Nation in Montana, who was interested in exploring parallels between raves and traditional powwows. Program coordinator Reona Brass expanded Spang's idea into a series of workshops, after which participants showcased what they had learned at the Tekeno Powwow in the Qu'Appelle Valley.

Sâkêwêwak has continued to run innovative programs, often in association with other local groups. In 2016, Sâkêwêwak partnered with Plain Red Art Gallery to present the Indigenous Artists' Symposium: Activism and Education Through the Arts at First Nations University. The keynote speaker was Métis artist Christi Belcourt (b.1966), the curator of *Walking With Our Sisters*, a national touring exhibition shown at the university in 2013. The exhibition featured more than 1,700 moccasin vamps made by artists in tribute to Canada's missing and murdered Indigenous women.



Installation view of *Walking With Our Sisters* at First Nations University of Canada, Regina, November 2013, photograph by Bryan Schlosser / Regina Leader-Post.



COMMUNITY BUILDERS

Regina's early residents were optimists who believed in the arts as a cornerstone of civic life. Visionaries like Premier Thomas Walter Scott led many of the city's first major cultural projects, including the construction of the provincial capital's grand Legislative Building. After the Second World War, support from the Saskatchewan Arts Board, directed by Norah McCullough, enhanced the public's access to the visual arts. Meanwhile, artists and educators such as Gerald McMaster and Sherry Farrell Racette reshaped Regina's cultural narrative by centring Indigenous perspectives and artistic expression. Their work has laid the foundation for the city's inclusive and representative art scene.

Pitikwahanapiwiyin (Poundmaker)

Plains Cree Chief Pitikwahanapiwiyin (Poundmaker) (c.1842–1866), wrongly arrested and imprisoned for his role in the North-West Resistance, is today recognized for his efforts as a peacemaker and as a symbol of reconciliation, including within the art world. His life and resistance against colonial injustice resonate powerfully in the works of several Indigenous artists and educators, including those of Carl Beam (1943–2005), Jane Ash Poitras (b.1951), and Gerald McMaster (b.1953).

Pitikwahanapiwiyin was born about 1842 near present-day Battleford, the son of Sikakwayan, a well-known Assiniboine Medicine Man, and Marie Belanger, a Métis woman of Cree and French Canadian descent. A skilled orator and political leader, he attended the 1876 negotiations for Treaty 6 with strong misgivings about confining Indigenous people to reserves, but he signed the agreement after the government agreed to his demand to add a “famine clause,” which promised that rations would be provided to the signatory nations during times of food scarcity.¹ After the signing of Treaty 6, Pitikwahanapiwiyin was named chief of his own reserve about sixty-five kilometres west of Battleford. He continued to press the government to fulfill its treaty promises while urging his people to remain peaceful. In Pitikwahanapiwiyin’s words, “Our only resource is our work, our industry, our farms.”²

In 1884, Pitikwahanapiwiyin played a major role in defusing a disagreement between Indigenous nations that were meeting on his reserve to discuss the government’s reduction of food rations and the North-West Mounted Police. He averted needless bloodshed again the following year, after some of his warriors were accused of looting during a trip to secure rations at Battleford. Once they had returned home, government troops attacked his reserve, intent on exacting revenge. The ensuing skirmish, known as the Battle of Cut Knife, left eight soldiers dead and the rest fleeing in disarray. As his warriors gathered to pursue the troops, Pitikwahanapiwiyin ordered them to stand down. Despite his efforts at conciliation, Pitikwahanapiwiyin was arrested following the defeat of Louis Riel later that year and taken to Regina, where he was imprisoned and charged with treason-felony, his presence there captured in several photographs by Oliver B. Buell (1844–1910).

Before he was sentenced, Pitikwahanapiwiyin pressed his case to the court: “Everything I could do was done to prevent bloodshed. Had I wanted war, I would not be here now; I would be on the prairie. You did not catch me; I gave myself up. You have got me because I wanted peace.”³ Paying no heed to his words, the judge sentenced Pitikwahanapiwiyin to a three-year term at Stony Mountain Penitentiary in Manitoba. He was granted early release in 1886 owing to poor health, but four months later, he died of tuberculosis, which he had contracted while in prison.



Robert Harris, *Indian Chief of the North West, Canada [Poundmaker]*, c.1886, oil on canvas, 87 x 61.6 cm, private collection.



Oliver B. Buell, *Group of nine taken in the square of the North-West Mounted Police Barracks, at Regina, 1885*, positive, silver print on paper, 10.8 x 19.7 cm, Library and Archives Canada, Ottawa.

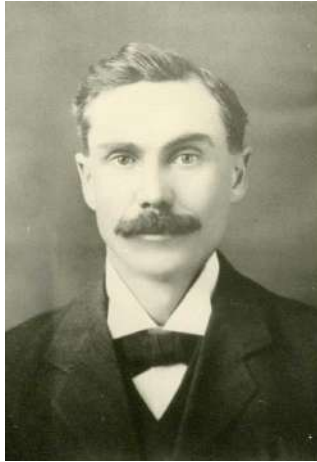
Pitikwahanapiwiyyin's reputation as a peacemaker was enshrined in 2019 when Canadian Prime Minister Justin Trudeau exonerated him and apologized to the Plains Cree Nation for the injustice of their chief's arrest and imprisonment. In 2022, items confiscated at the time of Pitikwahanapiwiyyin's arrest, including his saddle bag and pipe in the collection of the Royal Ontario Museum, were repatriated to his family.

Thomas Walter Scott

Saskatchewan's first premier, Thomas Walter Scott (1867–1938), spearheaded the construction of the Saskatchewan Legislative Building, one of the province's greatest architectural achievements. In the face of opposition from city officials who insisted that the new building should be located downtown, Scott chose a more spacious, slightly elevated site on the south shore of Wascana Lake, which was undeveloped grazing land at the time. He was also responsible for hiring Montreal landscape architect Frederick Todd (1876–1948), a former apprentice of Frederick Law Olmsted (1822–1903), to begin developing the site into a public park, which at 930 hectares is one of the largest public green spaces in North America today.

Scott initiated the international competition that selected the Montreal firm of Edward Maxwell (1867–1923) and W.S. Maxwell (1874–1952) as the building's architects. Then, while the building was still under construction, Scott chose to delay its completion and increase its budget so that the planned red brick exterior could be replaced with Tyndall limestone from Manitoba for a more dignified appearance. Scott also ensured that the interior was finished with high-quality materials and furnishings. Completed in 1912, the building is widely acclaimed as one of the best examples of Beaux-Arts design in Canada.

Scott was born in London Township in southwestern Ontario and spent a year in Manitoba before moving to Regina in 1886. There, he became both owner and editor of *The Regina Standard*, *The Moose Jaw Times*, and *The Leader*, all of which focused mainly on local news. Making his move into federal politics, he was elected to represent the riding of Assiniboia West in 1900 and again in 1904. Prime Minister Wilfrid Laurier appointed Scott premier of the new province of Saskatchewan in 1905.



LEFT: Walter Scott as a young man, c.1900, photographer unknown, Provincial Archives of Saskatchewan, Regina. RIGHT: Laying the cornerstone of the Saskatchewan Legislative Building, Regina, October 4, 1909, photograph by Edgar C. Rossie, City of Regina Archives.

Scott's vision for the provincial capital of Saskatchewan prompted him to use his influence to find space for a public library in Regina's new City Hall. Relocated to its own building a few years later, it would grow into one of Canada's most successful libraries, based on its diverse collections and programming. In 1910, Scott laid the groundwork for the Legislative Building Art Collection when he accepted an offer from the artist Edmund Montague Morris (1871-1913) to produce pastel sketches of fifteen prominent Indigenous leaders for display in the building. The acquisition was Regina's first public art collection. It has grown to more than two hundred works, including portraits of Saskatchewan premiers and other government officials.⁴



The Saskatchewan Legislative Building in front of the Walter Scott Memorial in Regina, October 24, 2014, photograph by Heywood Yu / The Canadian Press.

Deeply optimistic about Saskatchewan's future, Scott believed that the province's population would one day run "into the tens of millions."⁵ He envisioned the proud dome of the Saskatchewan Legislative Building, his most enduring accomplishment, rising above this prosperous province of the future. After winning majority governments in three successive elections, Scott resigned his premiership in 1916, living the rest of his life out of the public eye. A memorial to Scott was unveiled in Wascana Park in 2012 to coincide with the centenary of the Saskatchewan Legislative Building, his special project and legacy.

Francis and Annie Darke

Francis and Annie Darke were among Regina's earliest philanthropists. Their contributions to its burgeoning arts scene included fundraising efforts—most notably their donation to build Regina College, a crucial institution for early art instruction on the Prairies—and their advocacy for the city's social and cultural development, especially the creative aspirations of Regina's earliest women artists.

The Darkes arrived in Regina from Prince Edward Island in 1891. Initially establishing a livestock business, Francis Darke (1863–1940) was a member of the town council in 1895 and three years later was elected the city's youngest mayor at the age of thirty-five. As a councillor and later as mayor, Darke supported efforts of the Local Council of Women to build the city's first hospital.



LEFT: Augustus Kenderdine, *Portrait of Francis Nicholson Darke*, 1938, oil on canvas, 76.8 x 63.5 cm, MacKenzie Art Gallery, Regina.
RIGHT: Annie Darke, *Untitled (Qu'Appelle Valley)*, 1940, oil on canvas, 33.3 x 45.1 cm, collection of the Darke family.

A leading voice among women and an artist in her own right, Annie Darke (1869–1964) actively pursued causes throughout her life that advanced the education and exposure of local artists in Regina. She contributed to several art organizations in the city, including the Women's Educational Club, the Women's Art Association of Saskatchewan, the Regina Federation of Artists, and the Regina Arts and Crafts Society, frequently hosting meetings for those groups in her home.⁶ On these occasions, visitors were able to enjoy the Darkes' art collection, one of only a few in the city, which included landscapes

by nineteenth-century British artists Alfred de Breanski (1852-1928) and Alfred Henry Vickers (1834-1919).

A series of lucrative real estate transactions, including several with the Canadian Pacific Railway, enabled Francis Darke to retire from his livestock business in 1906. In the years that followed, he was active in numerous philanthropic causes. His most enduring contribution was his support of Regina College, donating \$85,000 from his personal funds and raising an additional \$40,000 from other sources.⁷



Darke Hall under construction, Regina, 1928, photograph by Capitol Studio, Regina, University of Regina Archives.

In the late 1920s, he funded the construction of the F.N. Darke Building for Music and Art (now known as Darke Hall) next to the college. Opened in 1929, with a Casavant three-manual organ and a full-sized concert grand piano, the nine-hundred-seat hall was the main venue in the city for theatrical and musical events, including the productions of the Lyric Light Opera Society, the Regina Operatic Society, and the Women's Musical Club, while also serving as the home of the Regina Symphony Orchestra for more than four decades. It also displayed the art collection of the Women's Educational Club before it was transferred to the Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery).

John R.C. Honeyman

John R.C. Honeyman (1864-1938) was the first librarian of the Regina Public Library (RPL), a position he occupied for almost three decades, from 1908 until his retirement in 1936. During this period of rapid social, cultural, and demographic change in Regina, Honeyman remained sensitive to the city's needs, skillfully guiding the growth of the library's collection, including a wide range of art-related resources. In the process, he established the foundation for one of the nation's most innovative libraries, which included establishing RPL as on one of the city's first public venues for displaying art.

The Regina Public Library Board unanimously chose Honeyman to serve as the city's first librarian. His first years there were focused on developing the collection in line with the interests of the city's residents. Before long, he found himself organizing the transfer of the holdings to a new permanent location, a Carnegie-funded building on Lorne Street across from Victoria Park. Not long after that move, the library was severely damaged in the tornado that swept through the city on June 30, 1912.

Honeyman, who was attending an American Library Association meeting in Ottawa when the storm struck, returned immediately to oversee building repairs. They were completed in time for the library to reopen to the public in September. To commemorate the event, Honeyman purchased several enlargements of photographs that Edgar C. Rossie (1875-1942) had taken of the tornado's aftermath to display in the main reading room.

During his thirty-year tenure, Honeyman built a collection of more than 300,000 books in different languages to serve the city's rapidly growing immigrant population. He also set up three branch libraries: the Albert Street and Eastern branches in 1913 and the Connaught branch in 1930. A man of broad interests, he encouraged scientific, literary, and educational groups to hold meetings at the RPL, and he introduced the practice of displaying artworks from the collection of the Local Council of Women's Fine and Applied Arts Committee.



LEFT: John R.C. Honeyman, Chief Librarian of Regina Public Library from 1908 to 1936, c.1920, photographer unknown, City of Regina Archives. RIGHT: Edgar C. Rossie, *Blockage on CPR main line in Regina following cyclone*, 1912, print and negative, 19 x 24.5 cm, Provincial Archives of Saskatchewan, Regina.



John R.C. Honeyman, Chief Librarian, in the Reference Room of the Regina Public Library at City Hall, c.1910, photographer unknown, City of Regina Archives.

Honeyman also took a deep interest in photography. At the 1911 local fair, his photographs won prizes in three of four categories in the amateur competition: interiors, landscapes, and portraits. For a time, he served as president of the Regina Camera Club, opening the RPL to the group's meetings. In 1912, he helped organize an exhibition of works by local amateur photographers at the annual meeting of the Regina Society for the Advancement of Art, Literature and Science.

Norman MacKenzie

Norman MacKenzie (1869-1936) was a prominent lawyer and, from the time of his arrival from Toronto in 1891, an active member of the Regina community. Best known as an art collector and patron, as well as a trustee of the National Gallery of Canada—a position he held from 1925 until his death in 1936—MacKenzie laid the foundation for Regina's first public art gallery, the Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery), and helped shape the city's early cultural identity through his vision for public access to the arts.



LEFT: Augustus Kenderdine, *Portrait of Norman MacKenzie, K.C.*, n.d., oil on canvas, 61 x 50.5 cm, MacKenzie Art Gallery, Regina. RIGHT: François Musin, *Marine Scene*, n.d., oil on canvas, 117.2 x 178.8 cm, MacKenzie Art Gallery, Regina.

Without a formal education in art history, MacKenzie began collecting art in 1900. Most of his burgeoning collection was damaged or destroyed in the 1912 Regina tornado. The sole surviving work was a marine scene by the Belgian artist François Etienne Musin (1820–1888). Undeterred, he continued to purchase art, eventually developing what was widely considered one of the best collections in Western Canada.

Unlike many collectors of his time, MacKenzie actively sought out quality works across cultures and time periods. On his frequent trips abroad, he acquired the works of Old Masters, nineteenth-century paintings and sculptures, and objects from Asia and the Middle East. He was also an avid collector of works by Canadian artists, including local Regina painters such as James Henderson (1871–1951), Augustus Kenderdine (1870–1947), and Inglis Sheldon-Williams (1870–1940). MacKenzie was especially close to Sheldon-Williams, acquiring several works from him, including *After the Storm*, c.1914, *The Binder Team*, 1915, and *The Blizzard*, 1916.

In recent years, MacKenzie's all-encompassing collecting practices have come under scrutiny. His reliance on British art dealer and restorer J. Purves Carter at one time tarnished his reputation, as many of the works that Carter enticed him to collect, particularly works of the Italian Renaissance, have been reattributed to lesser artists or found to be copies. Among them was one of MacKenzie's prized possessions, *The Martyrdom of Saint Sebastian*, a work Carter attributed to Titian (c.1488–1576) but was later determined to be a copy produced several decades after the death of the artist. MacKenzie eventually severed his connection with Carter on the advice of staff at the National Gallery of Canada. In 2020—in part through the research efforts of Winnipeg-based artist Divya Mehra (b.1981)—an eighteenth-century stone figure depicting the Hindu deity Annapoorna that MacKenzie acquired in 1913, after it had been stolen at his instruction from a place of worship, was repatriated to its home country of India.⁸



LEFT: Unknown Italian artist, *The Martyrdom of Saint Sebastian (after Titian)*, c.1600–1700, oil on canvas, 180.3 x 110.5 cm, MacKenzie Art Gallery, Regina. RIGHT: Figure of Annapoorna (Benares, India), eighteenth century, stone, 17.3 x 9.9 x 4.9 cm, repatriated to the Government of India in 2021.

MacKenzie's intention from the start was to donate his collection to the University of Saskatchewan as a teaching aid. Committed to the idea that the public should have access to these works, he frequently loaned them to local exhibitions. In April 1925, he invited the public to view his collection at his home on Victoria Avenue, which by that time included many of the works later gifted to the University of Saskatchewan for the benefit of Regina College. MacKenzie also advised other collectors in the province on their collections, including Walter C. Murray at the University of Saskatchewan.

When MacKenzie died in 1936, he left a major portion of his art collection and a financial endowment to the University of Saskatchewan for use at Regina College, including an art museum that was opened in 1953 after a long wait. MacKenzie's foresight, generosity, and belief in the civic value of art played a pivotal role in creating the infrastructure and ethos that allowed Regina to grow into a serious centre for the arts on the Prairies.

Ethel Barr

Numerous women contributed to the development of art in Regina in the first half of the twentieth century, but few were as energetic as Ethel Barr (1882-1963). An advocate for local artists, Barr played a key role in introducing visual art into civic life during a time when Regina lacked an institutional framework for the public display of art. To this end, she was a driving force behind several of the city's early cultural organizations, including the Fine and Applied Arts Committee of the Local Council of

Women (LCW), the Regina Women's Musical Club, and the Regina Sketch Club. During the latter part of her life, Barr became a founding member of the Regina branch of the Federation of Canadian Artists and the first and only president of the Regina Art Centre Association (1944-53), an alliance of art clubs that advocated for the building of an art centre and gallery in Regina. In that role, in 1953, she successfully negotiated the transfer of the LCW's painting collection to the Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery).

Along with her committee and community work, Barr was a talented painter and regularly featured her work in local exhibitions, including shows organized by the Fine and Applied Arts Committee and the Women's Art Association of Saskatchewan. Her preferred subject was the Saskatchewan landscape, particularly the area near her summer home overlooking Echo Lake in the Qu'Appelle Valley. Barr shared her enthusiasm for painting with her husband, and in their later years, they built a six-sided studio in the Qu'Appelle Valley, where they both painted.⁹



LEFT: Ethel Barr at her home at 2102 Scarth Street, Regina, 1950s, photographer unknown. RIGHT: Ethel Barr, *The Sioux, Qu'Appelle Valley*, n.d., oil on canvas, 39.2 x 49.3 cm, Dunlop Art Gallery, Regina.

Barr was both a leader and a true original. She was the first artist in the province to use local clay pigments as the basis for a poppyseed oil paint, which a local provincial government chemist mixed for her.¹⁰ Barr participated in the first summer course at Murray Point in 1936 and again the following year, when she introduced the use of her poppyseed oil paint to fellow students. At the 1938 session, she surprised her instructors and fellow students by sketching from a boat so she could have a clear view of the reflections on the shoreline.



Ethel Barr, *Sioux Crossing After Sunset*, n.d., oil on card, 22.8 x 30.5 cm, MacKenzie Art Gallery, Regina.

A woman of many enthusiasms, Barr was also devoted to preserving Regina's history. She served on the executive of the Saskatchewan Historical Society, founded in 1936 to preserve and make accessible the province's documentary heritage. In her role as archivist of the LCW, she led that group's efforts to collect historical documents. She remained an active supporter of the arts in Regina into the early 1960s.

Marjorie Dunlop

Marjorie Dunlop (1911–2004) is widely recognized as having created "the conceptual blueprint" of the Regina Public Library (RPL), which today is ranked as one of North America's most progressive and heavily used libraries.¹¹ Dunlop believed that a modern library should offer services beyond lending books. Under her direction, the RPL developed a film and recording collection, a permanent art collection, and one of the first public exhibition spaces in

Western Canada. This permitted the library to host many of the travelling art exhibitions presented in Regina until the new Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery), which opened in 1953, overtook the library in that role.

Appointed chief librarian in 1948, Dunlop followed the lead of her predecessor, Charles Deane Kent, in expanding the library's mandate. Beginning in 1946, the RPL was able to obtain many of the exhibitions it featured through the Western Canada Art Circuit. This was a program devised by fifteen art galleries located in major cities in Western Canada that allowed them to pool resources and borrow exhibitions from Eastern Canada and the United States. The Saskatchewan Arts Board (SAB) (now SK Arts) was another important source for the library's exhibitions. Notable exhibitions that came to Regina early in Dunlop's tenure included a show featuring sculptures by American artist Cleo Hartwig (1907-1988) in 1950, an exhibition of Swiss posters in 1953, and paintings by Ugandan artists in 1954.¹²



Marjorie Dunlop, in graduation gown, c.1935, photograph by Robert L. Simpson Co., City of Regina Archives.

Dunlop began lobbying for a new main library building early in her tenure. She believed that the original Carnegie-funded building was no longer adequate to meet the needs of a rapidly growing city, and she could see that she needed more space to expand the library's services. She achieved her goal in 1960, when the citizens approved a bylaw to fund a new modernist building designed by Kiyoshi Izumi (1921-1996), a leading member of the firm Izumi Arnott and Sugiyama and the first professional Japanese Canadian architect in Canada.



Marjorie Dunlop, Regina Public Library Chief Librarian, and Kiyoshi Izumi, architect, retrieving the cornerstone from the old Carnegie Library in preparation for the new library, Regina, May 16, 1961, photographer unknown, City of Regina Archives.

The new building opened in 1962. As the first library in Saskatchewan designed to contain within its walls a purpose-built art gallery, it was also one of two art venues in the city. The City of Regina showed its appreciation for Dunlop's work on behalf of the arts by naming the venue the Dunlop Art Gallery when she retired in 1972. In 1999, the SAB honoured Dunlop with a Lifetime Award for Excellence in the Arts.

Gordon Snelgrove

For many years, Gordon Snelgrove (1898-1966) was the only professional art historian in Western Canada.¹³ The first Canadian to earn a PhD in the history of art, starting in 1936, Snelgrove taught art history for close to three decades at the University of Saskatchewan, both in Regina and Saskatoon, as well as at the Murray Point Summer School of Art at Emma Lake. As a professor and later head of the university's Department of Art and Art History, Snelgrove was instrumental in shaping the school's curriculum, combining art history with studio practice—an approach that helped define the university's model in teaching art education. His influence can be seen in the generation of Saskatchewan artists, curators,

and educators—such as Eli Bornstein (b.1922), Dorothy Martin (1909–1984), Wynona Mulcaster (1915–2016), and Ruth Pawson (1908–1994)—who would later help shape the province’s cultural institutions.

Snelgrove followed an unusual path for someone raised in small-town Saskatchewan. After earning a First Class Teacher’s Professional Certificate at the Provincial Normal School in Regina in 1919 and a bachelor of arts degree in English and history at the University of Saskatchewan in 1923, he taught art, history, and literature for several years at Moose Jaw Collegiate and Moose Jaw Junior College. In 1926, while maintaining his teaching position, he enrolled in a summer course in art and design at Columbia University in New York, and the following year, he was awarded a Saskatchewan War Memorial Scholarship to study painting and the history of art at the Académie de la Grande Chaumière and the Sorbonne in Paris. Returning to North America, Snelgrove studied at the University of Chicago, where he obtained a master’s degree in art history in 1933.



Gordon Snelgrove and Eli Bornstein, c.1950-51, photographer unknown.



Gordon Snelgrove teaching a class at the University of Saskatchewan Department of Art and Art History, c.1950-60, photographer unknown, University Archives and Special Collections, University of Saskatchewan, Saskatoon.

In 1934, with the help of the National Gallery of Canada, Snelgrove received a Carnegie Scholarship to study at the Courtauld Institute, University of London, where he completed a PhD in the history of art under the direction of Professor W.G. Constable in 1936.¹⁴ While finishing his examinations, Snelgrove was hired as a professor of art history at the University of Saskatchewan's Regina Campus, under the supervision of the newly appointed head of the school's art department, Augustus Kenderdine. Snelgrove's duties included teaching art appreciation and the history of art at the Murray Point Summer School. He continued teaching at the Regina campus until 1939, when he was hired to lead the art department at the Saskatoon campus.

Snelgrove retired from teaching in 1962 and died four years later. Following his death, the University of Saskatchewan honoured his contributions to art in the province by opening the Gordon Snelgrove Gallery, a teaching facility and public exhibition space whose main focus is art by students, including BFA and MFA graduating exhibitions.

Norah McCullough

Norah McCullough (1903-1993) was hired in 1947 to serve as executive secretary of the Saskatchewan Arts Board (SAB), the first arts organization of its kind in North America. As she stated in an interview, her goal was "to bring a richer life to those in the country by providing them with good literature, drama, music and works of art."¹⁵ Aligning with the social democratic vision of Saskatchewan's Co-operative Commonwealth Federation government, McCullough was deeply committed to the idea that art could serve as an educational vehicle for social change. Under her direction, the SAB developed into the most influential arts organization in the province.



LEFT: Florence Wyle, *Head of Norah McCullough*, c.1928-30, plaster, 57.2 x 22.9 x 15.9 cm, MacKenzie Art Gallery, Regina. RIGHT: Norah McCullough at the National Gallery of Canada, Ottawa, date unknown, photographer unknown, National Gallery of Canada Library and Archives, Ottawa.



McCullough worked tirelessly for the SAB, travelling throughout the province, including to remote rural areas, often in winter, to promote arts programming that included exhibitions, concerts, drama productions, lectures, festivals, and workshops. In 1950, she initiated a program of purchasing art produced by Saskatchewan artists, including handicrafts and folk art, a special interest of hers. Four years later, under her leadership, the SAB acquired Craft House in Fort Qu'Appelle as a place for handicraft workshops offered by an artist-in-residence. The second artist-in-residence hired at Craft House was pottery artist David Ross (1925-1974), who would later partner with Folmer Hansen (1930-2014) to form the Hansen-Ross Pottery Studio.

McCullough took a leave of absence from the SAB in 1956 to study handicrafts in France, England, and Denmark with the help of a Canadian Government Overseas Award Fellowship. During her trip, she examined regional variations in crafts, materials used in craft production, and methods of marketing.

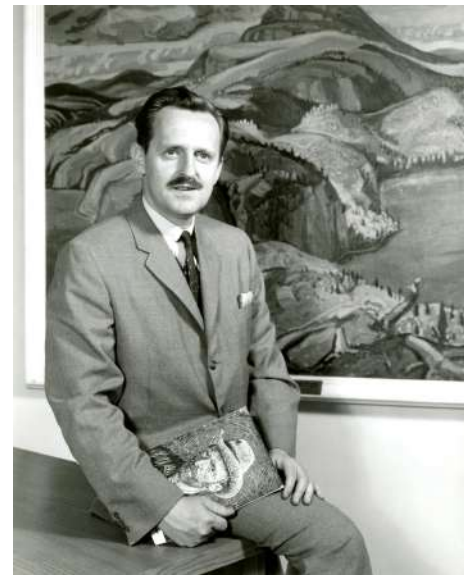
After leaving the SAB in late 1957, McCullough continued to reside in Regina while serving as the western liaison officer at the National Gallery of Canada (NGC). One of her first projects in her new position was an exhibition of prairie folk art, an area of interest she had developed after meeting the self-taught artist Jan Wyers (1888–1973), a Saskatchewan farmer who had been painting since the 1930s. The exhibition, *Folk Painters of the Canadian West*, was a major success, travelling to cities throughout Canada and the United States. *Canadian Fine Crafts*, an exhibition that McCullough worked on for the NGC, toured nationally in 1966–67. McCullough retired from the gallery in 1968. In 1989, she was honoured with the SAB's Lifetime Achievement Award for Excellence in the Arts.

Richard Simmins

Richard Simmins (1924–1999) served as curator of the Norman MacKenzie Art Gallery for its first five years. During his tenure, Simmins was successful in building public acceptance of the gallery through innovative programming and strategic media exposure, including a regular art column in the Regina *Leader-Post*, while also presenting a varied, robust schedule of loan exhibitions and shows that featured local and regional artists.

In 1954, Simmins initiated an annual exhibition of works by Regina artists, and the following year, he organized *Ten Artists of Saskatchewan*, the gallery's first major survey of contemporary art in the province. Among the artists represented were three future members of the Regina Five—Kenneth Lochhead (1926–2006), Arthur McKay (1926–2000), and Douglas Morton (1926–2004)—along with Henri Bonli (1927–2011), McGregor Hone (1920–2007), Dorothy Knowles (1927–2023), Wynona Mulcaster, Clara Samuels (1914–1988), Reta Cowley (1910–2004), and Anthony Thorn (1927–2014). Simmins had a limited budget for acquisitions but was successful in expanding the gallery's holdings through donations from private collectors, such as Hugh MacLean, and by negotiating the transfer of the collections the Local Council of Women and Women's Educational Club had developed over many years.

During his time at the MacKenzie, Simmins lobbied for a major extension to the original building that would serve in part as the Regina College School of Art, an objective he accomplished just prior to leaving Regina in late 1957 to become director of Exhibition Extension Services at the National Gallery of Canada (NGC). Designed by the firm Izumi Arnott and Sugiyama, the new addition was inaugurated in October 1957 by Alan Jarvis, director of the NGC. In his remarks at the opening, Jarvis praised the architects' design for effectively integrating the needs of both an art gallery and an art school.¹⁶



Richard B. Simmins, July 1960, photograph by Rapid Grip and Batten Limited, National Gallery of Canada Library and Archives, Ottawa.



LEFT: George R.A. Cole, *English Farm Scene*, n.d., oil on canvas, 43.2 x 63.5 cm, MacKenzie Art Gallery, Regina. RIGHT: Mary Dignam, *The Marshes, Divine Lake*, n.d., oil on canvas board, 40.3 x 50.2 cm, MacKenzie Art Gallery, Regina.

Simmins returned to Regina in 1961 to attend a Canada Museums Association meeting at the MacKenzie, and while he was there, he attended *The May Show* featuring the work of McKay, Lochhead, Morton, Ronald Bloore (1925–2009), Ted Godwin (1933–2013), Wolfram Niessen (1923–2004), and Clifford Wiens (1926–2020). Impressed by the contributions five of these artists were making to modernist painting in Canada—and seeing the potential to brand Regina as a new hub of modernism—Simmins returned to Ottawa and organized the acclaimed *Five Painters from Regina* exhibition. He included works by the artists represented in *The May Show*, excluding sculptor Niessen and architect Wiens in order to focus solely on painting. The exhibition was presented at the NGC in November and December 1961 before travelling to cities throughout Canada in 1962 and 1963. It was the first gallery exhibition to focus exclusively on Saskatchewan artists and, as one critic remarked, it “put the prairies on the map.”

Wayne Morgan

In 1970, Wayne Morgan, a former clerk for the Saskatchewan provincial government, was hired to lead the art gallery established at the Regina Public Library. Upon his appointment, Morgan set into motion an initiative to rename the institution the Dunlop Art Gallery in honour of Marjorie Dunlop, chief librarian from 1948 to 1972. Over the course of his fourteen-year tenure, Morgan would play a crucial role in professionalizing the Dunlop’s staff and broadly expanding its exhibition program, organizing more than three hundred shows, including several devoted to Saskatchewan folk art, weaving, and quilt-making. Later, reflecting on his time at the Dunlop, Morgan commented on his championing of traditional art forms, stating that he “never gave a second thought to the division of the arts, treating craft, photography, etc. equally with so called fine art.”¹⁷

Morgan moved to Regina in 1961. Soon after, he took art classes at Regina College with Regina Five members Kenneth Lochhead and Arthur McKay. After completing a two-year certificate in art, Morgan drove a bookmobile for the provincial library, travelling to towns in west-central Saskatchewan as part of a province-wide program to encourage reading among small-town residents. In 1964, Morgan enrolled in the newly created degree program in art at the



Wayne Morgan, date unknown, photographer unknown.

University of Saskatchewan, Regina Campus, studying under Ted Godwin, Douglas Morton, and Ricardo Gomez (b.1942), recently hired as full-time professors, and Theodore Allen Heinrich (1910-1981), visiting professor of art history and one of the famed Monuments Men of the Second World War.¹⁸ After graduation, Morgan returned to Weyburn, his hometown, where he was named the first community resident artist in Canada, a pilot project of the Saskatchewan Arts Board. Morgan's duties in that position included teaching art classes to children and adults and organizing exhibitions in the city's new library and adjoining art gallery.



Victor Cicansky, *Tomato Chair*, 1987, clay, 16.5 x 17.8 x 14.6 cm, private collection.

While at the Dunlop, Morgan supported local Funk ceramic artists Victor Cicansky (1935-2025), Joe Fafard (1942-2019), David Thauburger (b.1948), and Russell Yuristy (b.1936) while also promoting the work of Lorraine Malach (1933-2003), whom he had met during his student days at Regina College. The two became close friends and spent much of their time together sketching. Many

years later, Morgan was the driving force behind the University of Regina's acquisition of several of Malach's sketchbooks.

During his time in Regina, Morgan became a founding member of the Saskatchewan Craft Council and served on the boards of the Saskatchewan Museums Association and the Canada Council Explorations Jury for the Prairies and the Northwest Territories. Morgan remained at the Dunlop until 1985, when he became the chief curator at the Winnipeg Art Gallery.

Morris and Jacqueline Shumiatcher

Regina has had a few influential art collectors and patrons over the years, but none have been as generous as Morris (1917-2004) and Jacqueline (1923-2021) Shumiatcher, whose impact on Regina art has been profound. In addition to contributing millions of dollars in support of the arts, including the Globe Theatre, the Regina Symphony, universities, and charities, the Shumiatchers developed one of the most significant private collections of Inuit art in Canada, much of which was donated to the University of Regina's President's Art Collection in 2014.



LEFT: Jacqui and Morris Shumiatcher at the Saskatchewan Consular Ball, Regina, 1982, photographer unknown, University of Regina Archives and Special Collections. RIGHT: Tivi Ilisituk, *Man Carrying Woman*, c.1958, stone, 33.5 x 20 x 21 cm, MacKenzie Art Gallery, Regina.



Morris Shumiatcher purchased his first piece of Inuit art from the Hudson's Bay store in La Ronge, Saskatchewan, in 1954, describing this initial encounter as "a case of love at first sight."¹⁹ Over the next three decades, he and Jacqueline, whom he married in 1955, fostered their mutual interest in Inuit art and developed a diverse collection of sculptures and prints from twenty northern communities. As Morris later stated, Inuit art has an "awesome aura of universality... their appeal lies in the response they stimulate in the human eye, the human hand and the human heart."²⁰

Consistent with their philanthropic efforts, the Shumiatchers were generous in sharing the many Inuit works they collected. The first public display of their collection was held in 1981 at the Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery). Among the many sculptors represented were Qaqaq Ashoona (1928-1996), Tivi Ilisituk (1933-2012), and Nuyaliaq Qimirpik (1937-2007), while printmakers included Helen Kalvak (1901-1984), Kenojuak Ashevak (1927-2013), and Pudlo Pudlat (1916-1992). A second exhibition featuring sixty-seven sculptures and prints was presented in the MacKenzie's newly opened Shumiatcher Sculpture Court in 1998.²¹



Installation view of *Love at First Sight: The Drs. Morris and Jacqui Shumiatcher Art Collection* at the MacKenzie Art Gallery, Regina, 2015, photograph by Don Hall.

At the time of the 1981 exhibition at the MacKenzie, the Shumiatchers' collection included approximately five hundred Inuit sculptures and prints. By 2013, the collection had grown to over two thousand works, many of which they donated the following year to the University of Regina along with others by Canadian artists. They included the largest private collection of paintings by Regina Five member Kenneth Lochhead—*The Kite*, 1952, and *Collective Farming*, 1953, among them—and works by Indigenous artists Allen Sapp (1928–2015) and Norval Morrisseau (1931–2007). In 2015, the MacKenzie honoured the Shumiatchers with an exhibition featuring 170 works called *Love at First Sight: The Drs. Morris and Jacqui Shumiatcher Art Collection*.

Sherry Farrell Racette

Artist, scholar, and curator Sherry Farrell Racette (b.1952) has shed new light on how Indigenous women's artistic contributions—through beadwork and other traditional arts—are represented, taught, and valued, both locally and nationally. Born in Manitoba of Métis ancestry, Racette completed a master's degree in education at the University of Regina in 1988. While still working on her degree, she taught Indigenous studies and wrote and illustrated her first book on Métis history, *The Flower Beadwork People* (1985), commemorating the hundredth anniversary of the North-West Resistance.

In 2004, Racette earned a PhD at the University of Manitoba in the Interdisciplinary Program in Anthropology, History and Native Studies and began to deepen her involvement in curatorial projects. With Carmen Robertson, she curated the exhibition *Clearing a Path: New Ways of Seeing*

Traditional Indigenous Art, 2005, for Saskatchewan's centennial celebrations. The show, sponsored by the Saskatchewan Arts Board (SAB) (now SK Arts), featured twenty-one contemporary artists working in traditional Indigenous media, all of them recipients of the SAB's Traditional Artist Grant.

With Christi Belcourt (b.1966), Racette curated *Walking With Our Sisters*, 2013, an installation of more than 1,700 moccasin tops, or vamps, handmade by Indigenous artists to honour missing and murdered Indigenous girls and women. The exhibition travelled to venues throughout Canada, including the Plain Red Gallery at First Nations University in Regina, and closed at Batoche, Saskatchewan, in 2019. In 2023, Racette, Michelle LaVallee (b.1977), and Cathy Mattes curated the landmark exhibition *Radical Stitch*, an extensive survey of contemporary Indigenous beading by artists from across North America.

Racette is exceptional at balancing the demands of being an artist, teacher, and writer. As an artist, she has contributed to many solo and group exhibitions, both in and outside of Regina. She is also a prolific writer, contributing to numerous exhibition catalogues, including one for the recent *Uprising: The Power of Mother Earth*, 2019-2020, at the MacKenzie Art Gallery. Racette is currently an instructor in the Department of Visual Arts, Faculty of Media, Art, and Performance at the University of Regina.



Sherry Farrell Racette with *Nagamatow Kateri / Singing for Kateri*, photograph by Mike Latschislaw.



Installation view of *Radical Stitch* at the MacKenzie Art Gallery, Regina, 2022, photograph by Don Hall.

Gerald McMaster

An accomplished artist, curator, and educator, Gerald McMaster (b.1953) has profoundly shaped both Regina's and Canada's understanding of contemporary Indigenous art. During his fifty-year career, McMaster has spearheaded Indigenous-led educational initiatives and challenged conventional narratives, reshaping how art history is taught, curated, and understood.

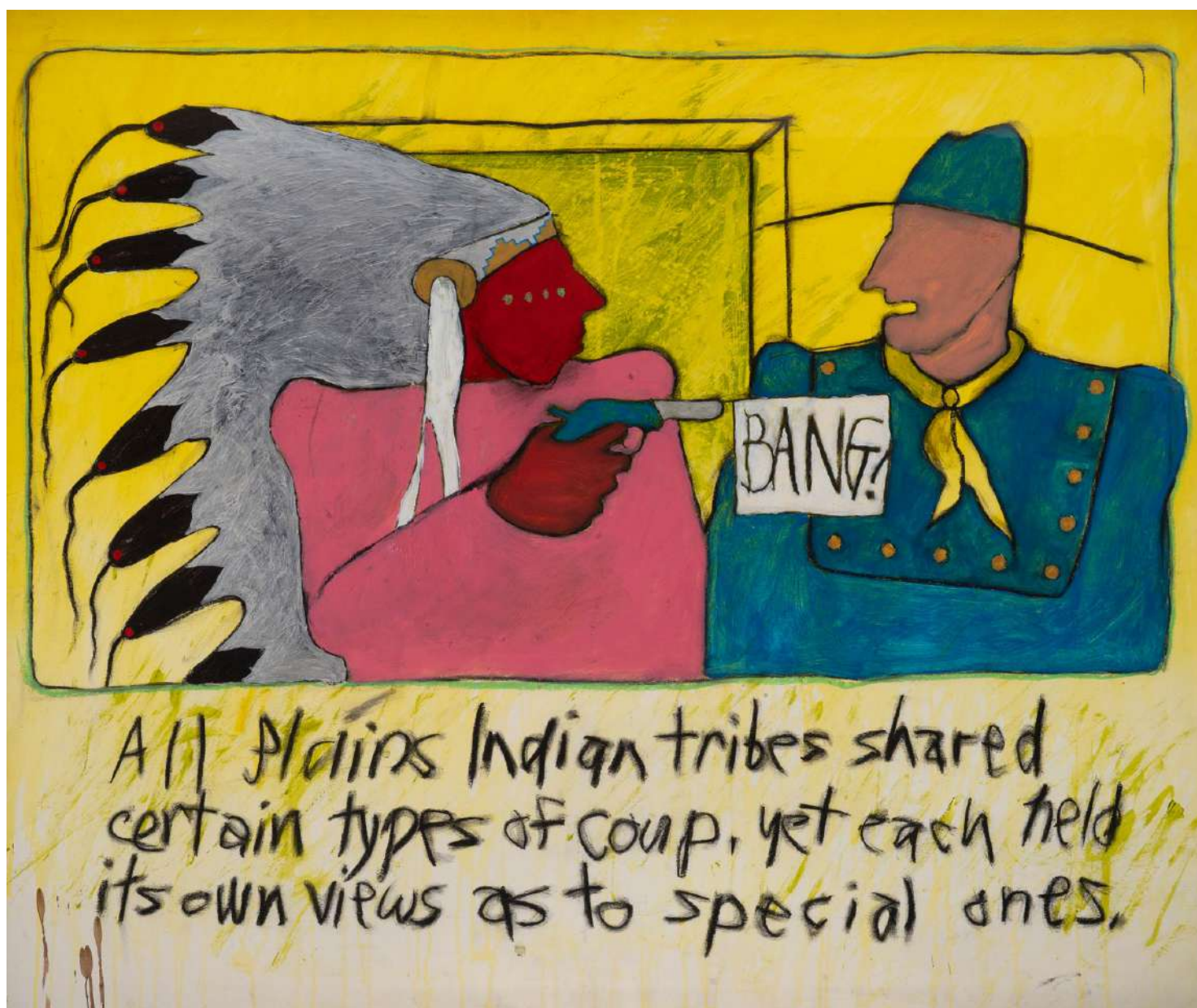
A néhiyaw (Plains Cree) and a member of the Siksika Nation, McMaster was raised in the Red Pheasant Cree Nation northwest of Saskatoon. He developed

an interest in art at an early age, taking painting lessons with Father Roger Jourdain, parish priest at St. Vital Church in North Battleford, and drawing inspiration from the work of Allen Sapp, a distant relative born on the Red Pheasant Reserve, and Henry Beaudry (1921–2016) from the nearby Poundmaker Reserve. After completing high school, McMaster was hired by the Saskatchewan Indian Cultural College in Saskatoon to assist Sarain Stump (1945–1974) in developing an art program for Indigenous students. McMaster travelled with Stump to communities throughout the province, engaging students on their art and their identity. The experience of working alongside Stump was a turning point in McMaster's life. As he later recalled, "Nobody, it seemed, knew anything about Indigenous art. I certainly didn't. He really inspired me, and gave me pride in who I was."²²



Gerald McMaster, c.1990, photograph by Mary Bramley.

McMaster's impact on Regina's art scene was first felt at the Saskatchewan Indian Federated College, where he was hired to design the Indigenous art and art history program. Between 1977 and 1981, as well as leading the program and hiring Bob Boyer (1948–2004) as an additional instructor, McMaster taught historical Indigenous art to students, including Sheila Orr (b.1964) and Jerry Whitehead (b.1957), both of whom went on to have significant careers as artists. By the time he left the city in 1981, McMaster had begun formulating many of the ideas that would shape his future work: the role of art in exposing colonial injustices, the importance of Indigenous-led curation and cultural reclamation, and the need for settlers to engage meaningfully with Indigenous art and histories.²³



Gerald McMaster, *Counting Coup*, 1990, acrylic and oil pastel on mat board, 96 x 116 cm.

These principles served as the foundation for his later curatorial and scholarly endeavours, including the landmark exhibition *Indigena: Contemporary Native Perspectives*, 1992, co-curated with Lee-Ann Martin at the National Museum of Man (now the Canadian Museum of History) in Gatineau. The exhibition examined the impact of five centuries of colonization through the eyes of twenty-six Indigenous visual artists and writers from across Canada, including Carl Beam (1943-2005), Joane Cardinal-Schubert (1942-2009), and Lawrence Paul Yuxweluptun (b.1957). The groundbreaking exhibition marked a major moment in asserting Indigenous voices within a national institution. Three years later, in 1995, McMaster was appointed curator of the Canada Pavilion at the Venice Biennale, selecting the Regina-based Edward Poitras as the first Indigenous artist to represent Canada at that prestigious event.

From his early work in Regina to major national and international exhibitions, McMaster's role as a cultural bridge-builder has influenced generations of artists and curators and made space for Indigenous knowledge and aesthetics in contemporary art. His legacy is both visionary and foundational.



Installation view of *Edward Poitras: The Trickster* in the Canadian Pavilion at the Venice Biennale, 1995, photographer unknown.



Works by Regina artists can be found in numerous public and private collections. Although the following institutions hold the works listed below, they may not always be on view.

Alberta Foundation for the Arts

10708-105 Avenue Northwest
Edmonton, Alberta, Canada
780-427-9968
affta.ab.ca



David Garneau, *At the Fiddle Camp*, 2009

Acrylic on canvas
153.5 x 122.5 x 4.5 cm

Art Gallery of Ontario

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca



Kenneth Lochhead, *Dark Green Centre*, 1963

Acrylic on canvas
208.3 x 203.2 cm



David Thauberger, *Yellow Church*, 1981

Acrylic and glitter on canvas
167.6 x 229.2 cm

Canada Council Art Bank

921 St. Laurent Boulevard
Ottawa, Ontario, Canada
1-800-263-5588, ext. 4479
artbank.ca



**Bob Boyer, *Let the Acid Queen
Rain: The White Goop Devours
All*, 1985**

Oil and acrylic on blanket
185 x 127 cm

Canadian War Museum

1 Vimy Place
Ottawa, Ontario, Canada
819-776-7000
warmuseum.ca



**Inglis Sheldon-Williams, *Canadians Arriving on
the Rhine*, 1918-19**

Oil on canvas
302.3 x 454.7 cm

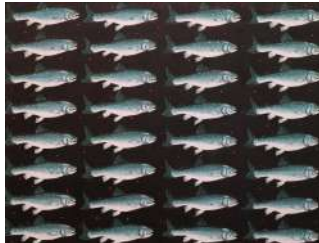


**Inglis Sheldon-Williams, *The
Return to Mons*, 1920**

Oil on canvas
302.3 x 452 cm

Confederation Centre Art Gallery

145 Richmond Street
Charlottetown, Prince Edward Island, Canada
1-800-565-0278
confederationcentre.com



**David Thauberger, *Fish Story*,
1976**

Acrylic on canvas
115.6 x 148.4 cm

Crown-Indigenous Relations and Northern Affairs Canada

10 rue Wellington
Gatineau, Quebec, Canada
819-994-1262
canada.ca/en/crown-indigenous-relations-northern-affairs



**Bob Boyer, *Sun Dance Shield*,
1980**

Oil on canvas with ribbon
288 x 103 cm

Dunlop Art Gallery

2311 12th Avenue
Regina, Saskatchewan, Canada
306-777-6000
reginalibrary.ca/dunlop-art-gallery



Ruth Pawson, *Valley Farm (Near Indian Head)*, 1955
Oil on canvas board
65 x 55 cm



Lorraine Malach, *Untitled*, 1966
Watercolour on paper
55.8 x 73.3 cm



Lorraine Malach, *For Ena*, 1967
Ceramic mural



Douglas Morton, *Continuum*, 1967
Acrylic on canvas
289.6 x 477.5 cm



Victor Cicansky, *French Pantry Shelf*, 1981
Wood, paint, low-fire clay, glaze
182.5 x 102.3 x 30.6 cm



David Garneau, *Métis in the Academy*, 2019
Acrylic on canvas
122 x 79 cm



Ethel Barr, *The Sioux, Qu'Appelle Valley*, n.d.
Oil on canvas
39.2 x 49.3 cm

First Nations University of Canada

1 First Nations Way
Regina, Saskatchewan, Canada
306-790-5950
fnuniv.ca



**Bob Boyer, *Rawhide on Canvas*,
1981**

Oil on canvas
142 x 168 cm

Glenbow Museum

130 9 Avenue Southeast
Calgary, Alberta, Canada
403-268-4100
glenbow.org



Augustus Kenderdine,
Portrait of a Girl, 1891

Oil on canvas
46.4 x 38.4 cm



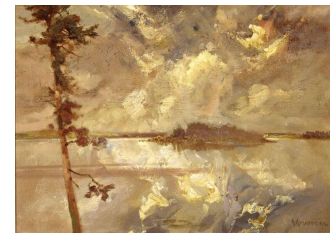
**Once-known
nêhiyawak artist, *Child's
Jacket, late nineteenth
or early twentieth
century***

Hide, brass buttons,
plastic buttons, glass
beads, wool stroud
50.5 x 42.5 cm



Augustus Kenderdine,
*The Homestead, Pike's
Peak, 1922*

Oil on canvas
91.4 x 60.9 cm



Augustus Kenderdine,
*Reflections, Emma Lake,
c.1934*

Oil on canvas
40.6 x 55.7 cm



**Ted Godwin, *Red Grew,*
1961**

Oil on canvas
169 x 160 cm

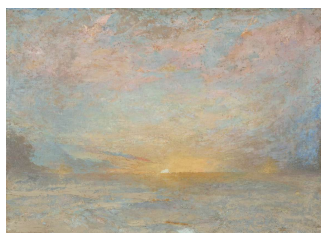


**David Garneau, *How
the West Was..., 1997-
2003***

Oil on canvas
Eight "pages," each with
a varying number of
panels, total
dimensions: 120 x 180
cm

Mackenzie Art Gallery

3475 Albert Street
Regina, Saskatchewan, Canada
306-584-4250
mackenzie.art



Inglis Sheldon-Williams, *After the Storm*, c.1914
Oil on canvas
45.7 x 62.9 cm



Augustus Kenderdine, *The Buffalo Hunt*, 1915
Oil on canvas
59.7 x 90.2 cm



Inglis Sheldon-Williams, *The Blizzard*, 1916
Oil on canvas
93.7 x 130.2 cm



Inglis Sheldon-Williams, *The Fire Guard*, 1923
Oil on canvas
66 x 88.9 cm



David H. Payne, *Last Mountain Storm*, 1925
Oil on canvas
50.9 x 71.8 cm



James Henderson, *Winter Landscape*, c.1935
Oil on canvas
61.6 x 76.3 cm



Augustus Kenderdine, *Portrait of Francis Nicholson Darke*, 1938
Oil on canvas
76.8 x 63.5 cm



Arthur McKay, *Prairie Landscape*, c.1950
Oil on canvas
45.6 x 65 cm



Jan Wyers, *These Good Old Thrashing Days*, c.1955
Oil on fabric
71.1 x 99.1 cm



Ronald Bloore, *Wiens' Sugar*, 1960
Oil on Masonite
121.9 x 121.9 cm



Arthur McKay, *Epic Theme*, 1960
Retail trade paint and stovepipe enamel on hardboard
121.9 x 182.3 cm



Arthur McKay, *Effulgent Image*, 1961
Latex, stovepipe enamel, and retail paint on hardboard
122 x 122 cm



Douglas Morton, *2 Plus 2*, 1966

Acrylic on canvas
215.1 x 215.3 cm



Ted Godwin, *Tartan For Me Running*, 1968

Elvacite on canvas
190.8 x 251.2 cm



John Nugent, *Design for Louis Riel Memorial*, 1968

Steel and wood
99 x 24.2 x 24.2 cm



Kenneth Lochhead, *High Space Colour*, 1970

Acrylic on canvas
236.2 x 335.3 cm



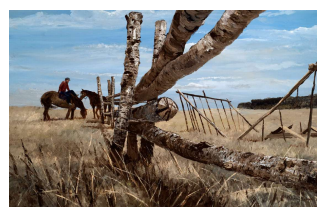
David Gilhooly, *Well Balanced Fertility Goddess*, 1972

Black and white earthenware, commercial glaze
78.7 x 29 x 22.5 cm



Victor Cicansky, *Prairie Waterworks*, 1973

Earthenware, glaze, plastic flowers, wood, sand, acrylic paint
48.3 x 71.1 x 45.7 cm



Allen Sapp, *Found His Brother's Horse*, 1974

Acrylic on canvas
76.5 x 122 cm



David Thauberger, *A Prairie Piece*, 1974

Ceramic sculpture
23.3 x 36.3 x 33 cm



Victor Cicansky, *Root Cellar*, 1982

Earthenware, glaze, lustre, wood, acrylic paint
213.5 x 60.5 x 152.5 cm



Edward Poitras, *Dusty Stars*, 1982

Acrylic on canvas
172.7 x 216 cm



Bob Boyer, *A Seven Arrow Storm*, 1984

Oil over acrylic on blanket
190.5 x 230.4 cm



Joe Fafard, *The Politician*, 1987

Bronze, patina, acrylic paint, Edition 4/12
107 x 35 x 24 cm



Allen Sapp, *The Powwow*, 1987

Acrylic on canvas
101.6 x 152.4 cm



Wilf Perrault, *Shady Lane*, 1988

Acrylic on canvas
213 x 335.2 cm



Joe Fafard, *Teevo*, 1993

Bronze
70 x 93 x 42 cm



Edward Poitras, *Rock Heart*, 1994

Archival digital print
108.6 x 128.9 cm



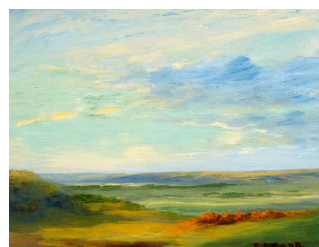
David Thauberger, *Long Haul*, 2000

Acrylic on canvas
162.2 x 177.8 cm



Wilf Perrault, *Ruelle d'amour – a journey of love*, 2014

Acrylic on canvas
45.7 m long



Ethel Barr, *Sioux Crossing After Sunset*, n.d.

Oil on card
22.8 x 30.5 cm



Harriette Keating, *Margaret*, n.d.

Oil on canvas
75.6 x 62.9 cm



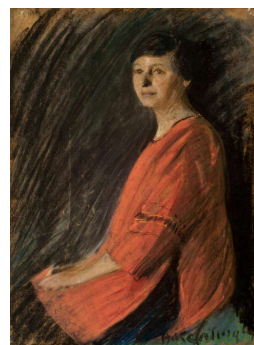
Augustus Kenderdine, *Portrait of Norman MacKenzie, K.C.*, n.d.

Oil on canvas
61 x 50.5 cm



David H. Payne, *Path Through the Woods*, n.d.

Oil on canvas
86.3 x 60.9 cm



Harriette Keating, *Untitled*, n.d.

Oil on canvas
39.8 x 29.8 cm

McCord Stewart Museum

690 Sherbrooke Street West
Montreal, Quebec, Canada
514-861-6701
musee-mccord-stewart.ca/en



Once-known
nêhiyawak artist,
Octopus Bag, c.1840-
60

Wool broadcloth, cotton
ribbon, cotton, glass
bead, metal bead, wool
tuft, paper, cotton
thread
25 x 42.2 cm



Oliver B. Buell,
*Locomotive on Old
Ottetail Creek Bridge*,
1885

Silver salts on paper
mounted on paper,
albumen process
12.7 x 17.8 cm



Oliver B. Buell, *Troops
en route, North West
Rebellion*, 1885

Silver salts on paper
mounted on paper,
albumen process
12.7 x 17.8 cm

McMichael Canadian Art Collection

10365 Islington Avenue
Kleinburg, Ontario, Canada
905-893-1121
mcmichael.com



Mashel Teitelbaum, *God's Acre*,
1945

Oil on hardboard
76.5 x 58.5 cm

Moose Jaw Museum & Art Gallery

461 Langdon Crescent
Moose Jaw, Saskatchewan, Canada
306-692-4471
mjmag.ca



Joan Rankin, *Deep Purple Field*, 1965

Acrylic on canvas
208.3 x 157.5 cm



Jack Sures, *Untitled*, 1987

Underglaze pencil, black glaze,
porcelain
12 x 49 x 49 cm

Musée national des beaux-arts du Québec

179 Grande Allée Ouest
Quebec City, Quebec, Canada
418-643-2150
mnbaq.org



Ronald Bloore, *Painting*, 1959

Enamel on fibreboard panel
122 x 204 cm

Nanaimo Art Gallery

150 Commercial Street
Nanaimo, British Columbia, Canada
250-754-1750
nanaimoartgallery.ca



Audie Murray, *Chi Fii Embraces the Old Ones*, 2021

Digital photographs on cloth vinyl
365.8 x 182.9 cm each

National Gallery of Canada

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



James Henderson, *Portrait of Chief Shot-in-Both-Sides*, 1927

Oil on canvas
76.2 x 61.2 cm



James Henderson, *Afternoon in the Coulee*, c.1929

Oil on canvas
51.5 x 61.2 cm



Mildred Valley Thornton, *The Touchwood Hills*, c.1930

Oil on canvas
76.1 x 91 cm



Roy K. Kiyooka, *Emma Lake*, 1958

Watercolour on wove paper
37.8 x 55.5 cm



Ronald Bloore,
Drawing, 1959

Stump and stovepipe
enamel on paper
61 x 92 cm



Arthur McKay,
Descending Whites, 1960

Enamel paint and
commercial paint on
Masonite
121.9 x 121.9 cm



Roy K. Kiyooka,
StoneDGloves, 1970

Gelatin silver print
mounted on cardboard
67.9 x 100.4 cm



Bob Boyer, A Minor
Sport in Canada, 1985

Acrylic and oil on cotton
blanket
188 x 221 cm



Zachari Logan, Eunuch
Tapestry 5, 2015

Pastel on eight sheets of
black wove paper
213.3 x 731.5 cm
installed



Katherine Boyer, The
Sky Vest, 2021

Seed beads on smoked
moosehide
121.9 x 61 x 25.4 cm

Nutana Collegiate Memorial Art Gallery

411 11th Street East
Saskatoon, Saskatchewan, Canada
306-683-7580
spsd.sk.ca/school/nutana



Sybil Henley Jacobson,
Early Morning, c.1915

Oil on canvas
81.3 x 53.3 cm



Sybil Henley Jacobson,
Reverie, n.d.

Oil on canvas
71.8 x 91.4 cm



Augustus Kenderdine,
The Signal, n.d.

Oil on canvas
128.3 x 87 cm

Provincial Archives of Saskatchewan, Regina

2440 Broad Street,
Regina, Saskatchewan, Canada
306-787-4068
saskarchives.com



Edgar C. Rossie,
Blockage on CPR main line in Regina following cyclone, 1912

Print and negative
19 x 24.5 cm



Edgar C. Rossie, *16th Avenue and Smith Street in the Aftermath of the Regina Cyclone*, 1912

Print and negative
19 x 24.5 cm



Thomas H. Mawson & Sons, *Proposed Subdivision of Property near Wascana Lake*, c.1913

Aniline print with watercolour and ink on paper
75.5 x 88.5 cm



Edgar C. Rossie, *Ka Ka Kabeca of Wood Mountain*, c.1914

Print and negative
25 x 20.5 cm

Remai Modern

102 Spadina Crescent East
Saskatoon, Saskatchewan, Canada
306-975-7610
remaimodern.org



Roy K. Kiyooka, *Untitled (Hoarfrost)*, 1960

Oil on Masonite panel
150.8 x 181 cm



Wilf Perrault, *Canadian Martyr's Area*, 1980

Acrylic on canvas
122.7 x 180.5 cm

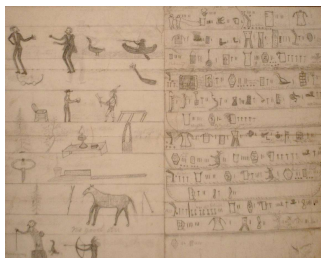


Jeannie Mah, *Train: Les Arrivées*, 2020

Porcelain with
photocopy transfers
and underglazes,
overhead projectors,
and video
40 min., installation
dimensions variable

Royal Saskatchewan Museum

2445 Albert Street
Regina, Saskatchewan, Canada
306-787-2815
royalsaskmuseum.ca



Chief Joseph Paskwa, *Treaty 4 Pictograph*, 1874

Graphite on
paper, facsimile
33 x 42 cm



Once-known Piapot artist, *Beaded moccasins (Piapot First Nation)*, 1932

Hide, beads, sinew
22 x 12 x 9 cm



Once-known Métis artist, *Bag or wallpocket (Métis)*, n.d.

Silk, velvet, beads,
thread
18.5 x 15 cm

Royal Tyrrell Museum of Palaeontology

1500 North Dinosaur Trail
Drumheller, Alberta, Canada
403-823-7707
tyrrellmuseum.com



Lorraine Malach, *The Story of Life*, 2003

Ten clay panels
243.8 x 121.9 cm each

SK Arts, Regina

1355 Broad Street
Regina, Saskatchewan, Canada
306-787-4056
sk-arts.ca



Ruth Pawson, *Fulfillment*, 1952
Oil on canvas board
50 x 60.7 cm



Anthony Thorn, *Untitled (Self-portrait)*, 1953
Oil on canvas
61 x 38 cm



Ann James, *Flower Piece*, c.1968
Ceramic, silicon carbide
19.7 x 21.6 x 21.6 cm



Bob Boyer, *Parfleche; Handle with Care*, 1980
Oil on canvas
97.5 x 135.5 cm



Bob Boyer, *A Smallpox Issue*, 1983
Oil with rawhide on blanket
190 x 122 cm



Shiela Orr, *Returning Tainted Gifts*, 1999
Acrylic, mixed media (birch, quills, bear claws, sinew, fabric) on plywood board
47.5 x 58.2 x 16.5 cm



David Garneau, *Superstructure*, 2020
Acrylic on panel
99.1 x 80 cm



Ayla Dmyterko, *A Sieve for the Sun*, 2023
Oil, distemper, and beeswax on linen
139.7 x 101.6 cm

University of Regina President's Art Collection

3737 Wascana Parkway
Regina, Saskatchewan, Canada
306-585-5420
www2.uregina.ca/president/art/



Kenneth Lochhead, *The Kite*, 1952

Oil on canvas
139.7 x 167.6 cm



Douglas Morton, *Emma Lake Abstract*, 1960

Oil enamel
121.9 x 243.8 cm



Bruce Parsons, *Hot Alors / big red sky*, 1965

Acrylic on canvas
139.7 x 200.7 cm



Keith Bird, *Spotted Thunderbird Healer*, 2010

Oil pigment on buffalo hide
243.8 x 182.9 cm



NOTES

Preface

1. Pawson attributes the quote to Robert Hunter, the co-founder and first president of Greenpeace.

Historical Overview

1. Formerly in the collection of the Royal Ontario Museum, Toronto, Chief Pitikwahanapiwiyn's ceremonial saddle bag was returned to his descendants in a repatriation ceremony in 2023. See Brittany Hobson, "Royal Ontario Museum returns Chief Poundmaker's Pipe and Saddle Bag to Family," CBC News, February 22, 2023, <https://www.cbc.ca/news/canada/toronto/poundmaker-artifact-return-1.6756190>.

2. Charles Napier Bell, *The Journal of Henry Kelsey (1691–1692): The First White Man to Reach the Saskatchewan River from Hudson Bay, and the First to See the Buffalo and Grizzly Bear of the Canadian Plains; with Notes on Some Other Experiences* (Winnipeg: Dawson Richardson Publications, Limited, 1928).

3. Sherry Farrell Racette, "Traditional Arts and Media: Resilience and Survivance," in *Clearing a Path: New Ways of Seeing Traditional Indigenous Art*, eds. Carmen Robertson and Sherry Farrell Racette (Regina: Canadian Plains Research Center, 2009), 23.

4. For more on Louis Riel and the Métis, see Maggie Siggins, *Riel: A Life of Revolution* (Toronto: HarperCollins, 1994) and Jean Teillet, *The North-West is Our Mother: The Story of Louis Riel's People, The Métis Nation* (Toronto: HarperCollins Publishers, 2019).

5. "A Visit from Old 'Pie,'" *Montreal Daily Star*, June 13, 1885, 6.

6. Carmen Robertson, "Clearing Paths," in *Clearing a Path: New Ways of Seeing Traditional Indigenous Art*, eds. Carmen Robertson and Sherry Farrell Racette (Regina: Canadian Plains Research Center, 2009), 14.

7. Gerald McMaster, "Saskatchewan Indian Art: More Than Beads and Feathers," *Saskatchewan Indian*, July/August 1988, supplement, *Indian Art*, 13–14, <https://epe.lac-bac.gc.ca/100/205/301/ic/cdc/saskindian/a88jul13ias.htm>.

8. Annie Gardner Brown, née Barr, artist, social activist, and wife of future Lieutenant Governor of Saskatchewan George W. Brown, had graduated from Alma Ladies' College in 1893 and may have played a role in the decision to invite Bell-Smith to speak at the Provincial Normal School.

9. "An Artistic Treat," *Leader* (Regina), December 18, 1902, 6.

10. Rankin remained in Regina until 1912, when she moved to Saskatoon to teach art and music at the Normal School in that city.

11. Before becoming city gardener in 1908, Watt had designed the Edwardian gardens at Government House in Regina. For more on his work there see



Edward Willett, *Government House Regina, Saskatchewan: An Illustrated History* (Regina: Government House Historical Society, 2016), 98-102.

12. Richardson later contributed to several annual group exhibitions organized by the Fine and Applied Arts Committee of the Local Council of Women (LCW) during the 1920s and 1930s. Richardson's Orchard, 1912, was purchased by the LCW in 1923 and displayed for many years in the Regina Public Library before being donated in 1953 to the Norman MacKenzie Art Gallery (now the MacKenzie Art Gallery). Richardson died in Regina in 1942. Although he spent significant time in Saskatchewan, he is better known in England, where the largest public collection of his paintings is housed at the Falmouth Art Gallery.

13. For a description of some of the works included in the exhibition, see "Among Regina's Best Pictures," *Morning Leader* (Regina), October 14, 1910, 10.

14. For more on the career of Frederick Todd, see John Bland, "The Landscape Architecture of Frederick Todd," *Canadian Art Review* 7, no. 1-2 (1980): 111-13.

15. Inglis Sheldon-Williams spoke at club meetings on several occasions, including in January 1914 and October 1916, when he delivered lectures entitled "The Technique of Art" and "Art in Relation to Everyday Life." See "Sheldon-Williams Lecture Upon Art," *The Leader* (Regina), January 12, 1914, 11.

16. William Noakes's time in Regina was relatively brief; he left the city in September 1919 for Winnipeg.

17. Lynne Bell, *Hilda Stewart R.M.S.: An Essay in Retrieving History* (Saskatoon: Mendel Art Gallery, 1990), 14.

18. James M. Pitsula, *As One Who Serves: The Making of the University of Regina* (Montreal: McGill-Queen's Press, 2006), 38-39.

19. "Creative Arts Must Be Developed Here," *Leader-Post* (Regina), November 28, 1944, 7.

20. John O'Brian, *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (Saskatoon: Mendel Art Gallery, 1989), 141-44.

21. See Patricia Bovey, *Western Voices in Canadian Art* (Winnipeg: University of Manitoba Press, 2023).

22. See O'Brian, *The Flat Side of the Landscape*.

23. Mawson, author of *Civic Art: Studies in Town Planning, Parks, Boulevards and Open Spaces* (1911), was one of England's most acclaimed landscape architects and an advocate for the City Beautiful movement, an urban planning philosophy popular at the turn of the twentieth century. For more on Mawson's contribution to Regina's development, see William J. Brennan, "Visions of a 'City Beautiful': The Origins and Impact of the Mawson Plan for Regina," *Saskatchewan History* 46, no. 2 (Fall 1994): 19-33.



24. The Wascana Centre Authority was replaced in 2017 by the Provincial Capital Commission, which ended the three-way power-sharing agreement between the city, province, and the University of Regina in favour of complete provincial control.
25. For an excellent discussion of these shifts, see Jennifer McRorie, "Folk, Funk and Their Connections: A Saskatchewan Story" in *A Prairie Vernacular: Folk & Contemporary Art Narratives of Life on the Canadian Prairies*, eds. Joanne Marion, Jennifer McRorie, and Carmen Robertson (Moose Jaw: Moose Jaw: Moose Jaw Museum & Art Gallery, 2019).
26. Matthew Teitelbaum, "Returning Home: Regina: Emma Lake and the Close of the 60s," in John O'Brian, *The Flat Side of the Landscape* (Saskatoon: Mendel Art Gallery, 1989), 51-60, 55.
27. Timothy Long, "Regina Clay: Worlds in the Making," in *Regina Clay: Worlds in the Making*, ed. Timothy Long (Regina: MacKenzie Art Gallery, 2005), 21-49, 28.
28. Bruce Ferguson, "Victor Cicansky: The Garden as Vessel," in *Victor Cicansky: Clay Sculpture* (Regina: Norman Mackenzie Art Gallery, 1983), 9.
29. The six Regina ceramic artists featured in *Canada Trajectoires 73* included Victor Cicansky, Joe Fafard, David Gilhooly, Ann James, Marilyn Levine, and Russell Yuristy.
30. The opening exhibition of the Red Door Gallery featured works by artists Teitelbaum had known in Saskatoon, including Wynona Mulcaster, William Perehudoff, Frederick Steiger, and Hilda Stewart. As an additional enticement, Teitelbaum displayed James Henderson's *The End of Winter*, c.1931, loaned by the National Gallery of Canada.
31. Paul Fudge, "Saskatchewan History in Art Form," *Leader-Post* (Regina), June 28, 1980, 59. Saskatchewan folk artists featured in the exhibition included Eva Denis, Ed Fletcher, Ann Harbuz, Molly Lenhardt, W.C. McCargar, Harvey McInnes, Fred Moulding, Dmytro Stryjek, and Robert Vincent.
32. McMaster, "Saskatchewan Indian Art: More Than Beads and Feathers," 13.
33. McMaster, "Saskatchewan Indian Art: More Than Beads and Feathers," 13.
34. For more on important conceptual and stylistic shifts in Boyer's work, see *Lee-Ann Martin, Bob Boyer: His Life's Work* (Regina: MacKenzie Art Gallery, 2008).
35. Robert Houle, *New Work by a New Generation* (Regina: Norman MacKenzie Art Gallery, 1982), 2.
36. The 2021 census reported that 20.3 per cent of Regina's population (a total of 45,210 residents) was born outside of Canada. The largest numbers of

immigrants were from the Philippines, India, China, Pakistan, and Nigeria.

Key Artists: Once-Known Lakota Artists and Shamans

1. "St. Victor Petroglyphs Provincial Park," Canada's Historic Places, accessed July 12, 2025, <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=3114>.

Key Artists: Tatanka Iyotanka (Sitting Bull)

1. In 1885, after returning to South Dakota, Tatanka Iyotanka painted images on a buffalo robe as a gift for Pope Leo XIII at the request of Bishop Martin Marty, a former Benedictine missionary whom Tatanka Iyotanka had met in Saskatchewan in 1877. Bishop Marty took the painted robe to Rome in April 1885, exhibiting it along the way in Paris. The robe is believed to be lost.

2. The donor of the robe was William Charles Seekatz, the nephew of Hedderich's second wife, Grace Hedderich.

3. The sponsors of the exhibition were the MacKenzie's art school and the Art and Concepts of Game Design for Youth. See *"The Permanent Collection: Walking with Saskatchewan,"* Past Exhibitions, 2019, MacKenzie Art Gallery, <https://mackenzie.art/exhibition/the-permanent-collection-walking-with-saskatchewan/>.

Key Artists: Oliver B. Buell

1. Buell's most popular lantern slide and lecture shows were *A Tour Around the World* and *Views of Two Continents*.
2. Brock Silversides, "Mendel Art Gallery, Glenbow Museum, and MacKenzie Art Gallery, Plain Truth," *Archivaria* 45 (Spring 1998): 219. Thirteen of Buell's photographs of the Regina and Fort Qu'Appelle areas were included in the exhibition *Plain Truth*, curated by Dan Ring and Keith Bell and shown in 1998 at the Mendel Art Gallery, the Glenbow Museum, and the MacKenzie Art Gallery.

Key Artists: Augustus Kenderdine

1. Keith Bell, *Augustus Kenderdine 1870-1947* (Saskatoon: Kenderdine Gallery / University of Saskatchewan 1991), 16.
2. Maeve Spain, *Augustus Kenderdine* (Calgary: Glenbow Museum, 1986), 9-10.
3. G. Kenderdine, "Message from G. Kenderdine," scrapbook, 1938, Special Collections, University of Saskatchewan Library, Saskatoon, as quoted in Bell, *Augustus Kenderdine 1870-1947*, 15.

Key Artists: Inglis Sheldon-Williams

1. "Wonderful Art Collection to be on Display," *Morning Leader* (Regina), April 17, 1925, 3.
2. Works by Sheldon-Williams in the 1924 British Empire Exhibition at Wembley included two figure studies on paper and an oil-on-canvas portrait called *Miss Hodby*.
3. Sheldon-Williams returned to Regina briefly in 1919 and again in 1922.



Key Artists: James Henderson

1. The 1924 exhibition featured Henderson's Sioux Indian, c.1924, from the collection of Norman MacKenzie. His painting *Portrait of Chief Weasel Calf, Blackfoot Indians*, n.d., was included in the 1925 exhibition.

Key Artists: Edgar C. Rossie

1. The photograph was probably taken from the roof of the Canada Life Assurance Building, a six-storey structure constructed in 1914.

2. A digital version of the album can be viewed at https://www.gallery.ca/sva/sk/reg_02/cap_e.htm.

3. Rossie's 1919 portrait series inspired the show *Paul Seesequasis—Turning the Lens: Indigenous Archive Project* at the MacKenzie Art Gallery in 2023 (curated by Arin Fay with Felicia Gay, organized by the Nelson Museum, Archives & Gallery). Seesequasis invited viewers to contribute information about the individuals Rossie had photographed.

Key Artists: Sybil Henley Jacobson

1. For an overview of Jacobson's career, see Mary G. Alexander, *Sybil Jacobson: Painting in the West* (Toronto: HMS Press, 1984).

2. Letter from Sybil Henley Jacobson to A.W. Cameron, president of the Saskatoon Art Club and principal of Nutana Collegiate, October 18, 1927.

3. Letter from Jacobson to A.W. Cameron, October 18, 1927.

Key Artists: Jan Wyers

1. R.L. Bloore, "Jan G. Wyers," *Canadian Art* 68 XVII, no. 2 (March 1960): 60.

2. Erin Morton, "Bordering the Vernacular: J. Russell Harper and the Pursuit of a 'People's Art,'" *Journal of Canadian Art History* 34, no. 1 (2013): 84-125.

3. *I Don't Have to Work that Big*, dir. Michael McKennirey (Ottawa: National Film Board of Canada, 1973), 27 min.

Key Artists: Mildred Valley Thornton

1. "Fine Paintings by Local Artist Here," *Morning Leader* (Regina), December 16, 1921, 7.

2. Mildred Valley Thornton, "The Way of Painting" (unpublished manuscript).

3. For more on Thornton, see Sheryl Salloum, *The Life and Art of Mildred Valley Thornton* (Salt Spring Island, BC: Mother Tongue Publishing, 2011).

Key Artists: Harriette Keating

1. Keating donated her portrait of Barbara Barber to the Women's Art Association of Saskatchewan before leaving for British Columbia in 1942.



Key Artists: Ruth Pawson

1. Suzanne Probe, *Season by Season: The Work of Ruth Pawson* (Regina: Dunlop Art Gallery, 1992).

Key Artists: John Nugent

1. Cathy Schaffter, "Fine Art Program: To Tinker or Not?" *Winnipeg Tribune*, August 5, 1978, 13.

2. Timothy Long, "Nugent, John Cullen (1921-)," Arts and Culture, The Encyclopedia of Saskatchewan, accessed June 11, 2025, https://esask.uregina.ca/entry/nugent_john_cullen_1921-.html.

3. Although increasingly interested in welded-steel sculpture, Nugent continued to produce liturgical works until the late 1960s, designing altar appointments, stations of the cross, and a font for St. Francis Church, Saskatoon, as well as several pieces for St. Michael's Retreat in Lumsden, including crucifixes and a cast-bronze angel.

4. Nugent argued to no avail that the sculpture is a statement on how the Métis were unjustly humiliated by the government, and that it fit within the heroic tradition of Greek statues, such as those by Michelangelo and Auguste Rodin. See, for example, David Roberts, "Scantily Clad Riel to Leave Legislature," *Globe and Mail*, August 8, 1991, A4.

Key Artists: Ronald Bloore

1. "Ronald Bloore: Fragments of Infinity," Past Exhibitions, 2018-2007, MacKenzie Art Gallery, <https://mackenzie.art/exhibition/ronald-bloore-fragments-of-infinity>.

Key Artists: Roy K. Kiyooka

1. R.L. Bloore, "Roy Kiyooka Watercolor Display at Art Gallery," *Leader-Post* (Regina), September 27, 1958, 9.

2. Bloore, "Roy Kiyooka Watercolor Display at Art Gallery."

3. The StoneDGloves series was shown under the title *Japanese Artists in America* in Kyoto at the National Museum of Modern Art in 1973, at the Tokyo Museum in 1974, and subsequently at the Canadian Embassy in Paris and the National Gallery of Canada in Ottawa.

Key Artists: Kenneth Lochhead

1. John O'Brian, *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (Saskatoon: Mendel Art Gallery, 1989), 83.

2. See Mireille Eagan, "How Did This Gem of Art and Architecture Land in Gander, N.L.?" CBC Arts, August 15, 2024, <https://www.cbc.ca/arts/how-did-this-gem-of-art-and-architecture-land-in-gander-n-l-1.7295087>.

3. The link between colour-field abstraction and the image of the prairie has been examined in the works of several Saskatchewan artists, including William Perehudoff. Critic Robert Entwright writes about this connection. See Robert



Entwright, "Telling the Laity of Our Love: Current Engagements in the Literacy of Art," Op-Eds, SAA News, Saskatchewan Arts Alliance, February 13, 2023, <https://www.saskartsalliance.ca/editorial/telling-the-laity-of-our-love-current-engagements-in-the-literacy-of-art/>.

Key Artists: Arthur McKay

1. John O'Brian, *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (Saskatoon: Mendel Art Gallery, 1989), 83.

Key Artists: Ted Godwin

1. John O'Brian, *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (Saskatoon: Mendel Art Gallery, 1989), 80.

2. *Five Painters from Regina: Bloore, Godwin, Lochhead, McKay, Morton* (Ottawa: National Gallery of Canada, 1961), n.p.

3. Godwin's neon weather tower, which changed colours with changes to the weather forecast, was saved when the Plains Hotel was demolished in 2011.

4. *A World Away: Stories from the Regina Five*, dir. Mark Wihak (Calgary: Chat Perdue!, 2001), 48 min. As stated by Godwin: "Regina was the most exciting city in North America. It had the only freely elected socialist government in the Western Hemisphere; all the great liberal intellectuals came and it was wonderful."

5. Andrew Oko, "The Paintings of Ted Godwin," in *Ted Godwin: The Tartan Years 1967-1976*, eds. Ted Godwin and Andrew Oko (Calgary: The Nickle Arts Museum, 1999), 29-42, 39.

Key Artists: Lorraine Malach

1. ZRuth Wright Miller, "Saskatoon," *Arts West* 4, no. 6 (September-October 1979): 10.

2. The nine works that comprise Malach's Coffin Covers series were acquired by the Saskatchewan Arts Board.

3. Susan Surette, "Canadian Ceramic Relief Murals: Studio Craft and Architecture - A Case Study of the Sturdy-Stone Centre Murals, 1975-1983" (doctoral thesis, Concordia University, 2014), 273.

Key Artists: Jack Sures

1. University of Regina Library, Campus Art Guide, "Jack Sures (1934-2018), <https://www2.uregina.ca/president/art/in-the-vault/jack-sures/>

Key Artists: Victor Cicansky

1. Cicansky recounts growing up in the area in his memoir; see Victor Cicansky, *Up From Garlic Flats: My Life and Making of an Artist* (Regina: Radiant Press, 2019).



Key Artists: Joe Fafard

1. Terrence Heath, *Joe Fafard* (Vancouver: Douglas & McIntyre, 2007).
2. Kate Davis and Pierre Th  berge, "Directors' Foreword," in *Joe Fafard*, by Terrence Heath (Vancouver: Douglas & McIntyre, 2007), 1.

Key Artists: David Thauberger

1. Robert Enright, "Iconographer of the Local: A Conversation with David Thauberger," *Border Crossings*, September 2014, 99.
2. Enright, "Iconographer of the Local," 98.
3. Enright, "Iconographer of the Local," 98.
4. David Thauberger, "Grassroots Saskatchewan: The Artists," in *Grassroots Saskatchewan* (Regina: Norman MacKenzie Art Gallery, 1976), n.p.

Key Artists: Edward Poitras

1. Gerald McMaster quoted in Paul Gessell, "Edward Poitras: Prominent M  tis artist launches Treaty Four art actions to challenge colonial wrongs," *Galleries West*, April 18, 2022, accessed July 12, 2025, <https://www.gallerieswest.ca/magazine/stories/edward-poitras/>.
2. *Internal Recall* is described in "Poitras, Edward (1953-)," *Indigenous Saskatchewan Encyclopedia*, University of Saskatchewan, https://teaching.usask.ca/indigenoussk/import/poitras_edward_1953-.php.

Key Artists: Zachari Logan

1. For a fuller description of Logan's *Eunuch Tapestry*, see Rhiannon Vogl, "Sumptuous and Seductive: Zachari Logan and the Art of Drawing," *Your Collection*, Magazine, National Gallery of Canada, September 27, 2019, <https://www.gallery.ca/magazine/your-collection/sumptuous-and-seductive-zachari-logan-and-the-art-of-drawing>.
2. Sandy Di Yu, "Interview with Saskatchewan-Born and Based Artist and Curator Zachari Logan," *Newsletter*, Canada-UK Foundation, March 2022, <https://www.canadaukfoundation.org/newsletter/interview-with-saskatchewan-born-and-based-artist-and-curator-zachari-logan>.

Key Artists: Ayla Dmyterko

1. Ayla Dmyterko, interview with the author, August 2023.
2. Ayla Dmyterko, "*Solastalgic Soliloquy* (2020)," *Work*, Ayla Dmyterko (website), <https://www.ayladmyterko.com/work/solastalgic-soliloquy>.
3. Dmyterko, interview with the author, August 2023.

Institutions, Associations & Events

1. The pictograph was acquired in 1883 by William Henry Barneby, a British writer, while travelling throughout the West to collect information about farming and settlement. His observations were published the following year under the



title *Life and Labour in the Far Far West: Being Notes of a Tour in the Western States, British Columbia, Manitoba, and The North-West Territory* (1884).

Barneby's intentions were to deliver the pictograph to Queen Victoria, but it instead remained with his family until 2000, when it was auctioned in London. It was repatriated to the Pasqua First Nation in 2007 after being purchased from an Ontario art dealer with help from the Canadian government (the Department of Canadian Heritage), the Province of Saskatchewan, and the Anglican church. For more on Chief Paskwa's pictograph, see Bob Beal, "The Journeys of Pasqua's Pictographs," *Canadian Journal of Native Studies* 27, no. 1 (2007): 109-88.

2. Along with Trant, leading members of the RSAALS included Thomas Edwin Perrett, principal of the Provincial Normal School; Norman F. Black, an instructor at Regina Collegiate Institute (RCI); Frank Laubach, founder and conductor of the Regina Orchestral Society; William G. Scrimgeour, principal of RCI; Henry William Newlands, a justice of the Supreme Court of Saskatchewan; William Gysbert Van Egmond, one of the city's leading architects; and Richard Albert Wilson, an instructor at the Normal School.

3. William Trant, "Art Exhibit at the Dominion Fair," *Morning Leader* (Regina), August 21, 1911, 10.

4. "Society of Art and Literature," *Morning Leader*, March 15, 1910, 3.

5. "Lecture on Art," *Morning Leader*, August 9, 1910, 10. Following the event, Keszthelyi was made an honorary member of the RSAALS.

6. "First Annual Art Exhibition Opens in City," *Morning Leader* (Regina), February 18, 1914, 14.

7. In 1981, Gomez moved to Nelson, British Columbia, to be a department head at the David Thomson University Centre. From 1985 to 1988, he served as an associate professor at Concordia University, Montreal, and from 1988 to 1993, as an academic dean at the Alberta College of Art and Design, Calgary. He currently resides in Kingston, Ontario.

8. "Women's Club Gives Painting to College," *Morning Leader* (Regina), March 1, 1920, 6.

9. Local artists included in the Fine and Applied Arts Committee collection included Sybil Henley Jacobson, Harriette Keating, and David H. Payne, among others.

10. "Indian Bead Work Articles Given Government by L.C.W. Committee," *Leader-Post* (Regina), January 16, 1933, 6. The donated items are currently part of the collection of the Royal Saskatchewan Museum.

11. "Fine Paintings Seen as Art Exhibit Opens in Regina City Hall," *Morning Leader* (Regina), September 26, 1929, 8.

12. Hilda Stewart was hired to teach at Regina College in 1935. She remained there until the following year, when she became the first woman faculty member



in the Department of Art and Art History at the University of Saskatchewan in Saskatoon. The Mendel Art Gallery exhibited a large collection of Stewart's miniatures in 1990. For more on that exhibition, see Lynne Bell, *Hilda Stewart R.M.S.: An Essay in Retrieving History* (Saskatoon: Mendel Art Gallery, 1990).

13. Many of the works produced by members over the years have been lost. An exception is a collection of more than two hundred Sketch Club drawings in the collection of the MacKenzie Art Gallery.

14. *Annual Report of the Saskatchewan Arts Board 1948-1949* (Regina: Saskatchewan Arts Board, 1949).

15. Known as the Regina Five, the artists included were Ronald Bloore, Ted Godwin, Kenneth Lochhead, Arthur McKay, and Douglas Morton.

16. Denise Ball, "Pizza Parlour Has Rosemont Gallery on the Move," *Leader-Post* (Regina), September 20, 1984, 25.

17. In 2019, the MacKenzie's art collection significantly expanded when it received the Kampelmacher Memorial Collection of Indigenous art, consisting of more than 1,000 pieces.

18. For more on the Emma Lake Artists' Workshops, see John O'Brian, *The Flat Side of the Landscape: The Emma Lake Artists' Workshops* (Saskatoon: Mendel Art Gallery, 1989).

19. As described by Peter Millard, "Emma Lake Workshop: Failure or Promise?" *Arts West* 3, no. 5 (September-October, 1978): 32-33.

20. Penelope Glasser, "Emma Lake Now," *Arts Magazine*, May/June 1980, 82-83.

21. Ken Cuthbertson, "Indian Federated College Lauded by U or R President," *Leader-Post* (Regina), October 13, 1977, 29.

Community Builders

1. Treaty 6 was the only numbered treaty to include a famine clause.

2. Hugh A. Dempsey, "Pitikwahanapiwiyn (Poundmaker)," *Dictionary of Canadian Biography*, Volume XI (1881-1890), accessed March 24, 2025, https://www.biographi.ca/en/bio/pitikwahanapiwiyn_11E.html.

3. Chief Pitikwahanapiwiyn's speech is provided in Cree and English on the Parks Canada website at <https://parks.canada.ca/lhn-nhs/sk/battleford/culture/pihtokahanapiwiyn>.

4. In 1990, the Morris portraits and more than two hundred other artworks were given official designation as the Legislative Building Art Collection.

5. Letter from Thomas Walter Scott to J.A. Aikins, May 30, 1910, quoted in Gordon L. Barnhart, "Peace, Progress and Prosperity: A Biography of the Hon. Walter Scott" (doctoral thesis, University of Saskatchewan, Saskatoon, 1998),



125. As Scott comments: "Just as sure as the sun shines there will be within this Province alone some day a population running into the tens of millions."

6. In early October 1942, for example, Annie Darke entertained more than one hundred members of the Arts and Crafts Society. See "Personal Mention," *Leader-Post* (Regina), October 3, 1942, 6.

7. Darke provided additional assistance to Regina College in 1916, when he contributed funds for the building of a women's residence.

8. Lynn Giesbrecht, "A Colonial Past: Gallery Looking Closer at Norman MacKenzie's Legacy," *Regina Leader-Post*, December 23, 2020, <https://leaderpost.com/news/local-news/a-colonial-past-gallery-looking-closer-at-norman-mackenzies-legacy>.

9. Ethel Barr's *The Sioux, Qu'Appelle Valley*, n.d., was one of the first paintings to be added to the Regina Public Library's art collection.

10. The chemist was Warburton Kerr Cruickshank, the husband of Elizabeth Cruickshank, a prominent member of the Local Council of Women and other Regina organizations.

11. Helen Marzolf, "Marjorie Dunlop (1948-1972), The Postwar Era and Moving into the Future," in *Biblio Files: A History of the Regina Public Library*, eds. Susan Birley, Anne Campbell, and Jeannie Mah, (Regina: University of Regina Press, 2017), 65-69.

12. The circuit was reorganized in 1958, adding a coordinating committee consisting of one representative from each of the four western provinces and hiring June Binkert (1926-2007) as executive secretary to manage day-to-day operations. In 1969, in response to the growing demand for art educational services rather than exhibitions, the circuit was replaced by the Western Canada Art Association.

13. For information on Gordon Snelgrove, I am indebted to Lisa G. Henderson, who kindly allowed me to read her unpublished essay, "Who Was Gordon Snelgrove?"

14. The Courtauld Institute was the first educational institution in England to offer a postgraduate degree in art history. Snelgove's dissertation was on the English portrait painter, collector of drawings, and author Jonathan Richardson (1667-1745).

15. "Cultural Arts for Rural Areas Explained by Speaker," *The Leader-Post*, February 25, 1948, 7.

16. "Gallery Director Says Canadian Art Booming," *Leader-Post*, 18 October 1957, 5. As described by Jarvis: "The particular thing about this building is its usefulness. Here is a building that represents a useful purpose, and the architects have thought of all the special needs of an art gallery and school in their design."



17. "40th Anniversary Founding Member Interviews: Wayne Morgan," 50 Years of SCC, Saskatchewan Craft Council, <https://saskcraftcouncil.org/scc-40th-anniversary/wayne-morgan>.

18. The Monuments Men were a group of American and European art curators, art historians, librarians, and scholars that worked in the Monuments, Fine Arts, and Archives section of the Allied armies during and after the Second World War to recover and protect cultural heritage.

19. Nelda Swinton, *The Jacqui and Morris Shumiatcher Collection of Inuit Art* (Regina: Norman MacKenzie Art Gallery, 1981), 10.

20. Jennifer Gibson, *Creation & Continuity: Inuit Art from the Shumiatcher Collection* (Regina: MacKenzie Art Gallery, 1998), 5.

21. Works from the Shumiatcher collection were also included in *Pure Vision: The Keewatin Spirit*, held at the Norman MacKenzie Art Gallery in 1986.

22. Gregory Beatty, "Stump's Story: How an Italian Immigrant's Spark Helped Ignite Indigenous Art," *Planet S*, October 11, 2018, <https://planetsmag.com/2018-10-11/stumps-story>.

23. McMaster referenced the latter point by commenting that "it's more relevant for Canadians to learn about Indian art than about European or other art." Patricia Sarjeant, "College Offers Only Indian Art Course of Its Kind in Canada," *Leader-Post* (Regina), November 15, 1979, 8.



GLOSSARY

abstract art

Also called nonfigurative or nonrepresentational art, abstract art uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of visible reality. Abstract art may interpret reality in an altered form or depart from it entirely.

Abstract Expressionism

A style that flourished in New York in the 1940s and 1950s and is defined by its combination of formal abstraction and expression of the subconscious mind. The term describes a wide variety of work. Among the most famous Abstract Expressionists are Jackson Pollock, Mark Rothko, Barnett Newman, and Willem de Kooning.

Académie Julian

A private art school established by Rodolphe Julian in Paris in 1868. Among the many Canadian artists who studied there are Maurice Cullen, J.W. Morrice, Marc-Aurèle de Foy Suzor-Coté, A.Y. Jackson, and Clarence Gagnon.

Art Association of Montreal

An institution founded in 1860 by Bishop Francis Fulford and a group of Montreal art collectors as an offshoot of the Montreal Society of Artists (itself dating to 1847). The Art Association of Montreal organized art shows throughout the city before establishing its permanent headquarters in downtown Montreal. In 1950, it was renamed the Montreal Museum of Fine Arts, now one of the most visited art museums in Canada.

Art Gallery of Ontario

Founded in 1900 as the Art Museum of Toronto, and later named the Art Gallery of Toronto, the Art Gallery of Ontario (AGO) is a major collecting institution, holding close to 95,000 works by Canadian and international artists. The AGO has undergone several expansions, including one completed in 2008 by architect Frank Gehry.

Art Students League of New York

A progressive art school established by artists for artists in 1875. By the turn of the twentieth century, the Art Students League was attracting many students who would become central figures in contemporary American art. Teachers included William Merritt Chase, Thomas Eakins, and Robert Henri.

Ashevak, Kenojuak (Ikirasak/Kinngait, 1927–2013)

Born on southern Baffin Island, this graphic artist was the leading representative of Inuit art in Canada and internationally from the 1960s onward. The recipient of numerous commissions from federal and public institutions, including Indian and Northern Affairs Canada, Canada Post, and VIA Rail, she created some of the most recognizable images of animal and human figures in Canadian art history.



Banff Centre for Arts and Creativity

Established in 1933 as the Banff School of Drama, the Banff Centre for Arts and Creativity is a post-secondary institution located in Banff National Park, Alberta. Founded by the University of Alberta, the Centre offers educational programs in the performing, literary, and visual arts. It is particularly well known for its artist residencies and practicum programs, having served as a site of artistic inspiration and creative practice for many Canadian artists since its founding.

Barnet, Will (American, 1911–2012)

A painter and printmaker known for his flattened, geometric, and semi-abstract approach to figurative art. Based in New York since the 1930s, Barnet worked at the Art Students League before later holding teaching positions at the Cooper Union, Yale University, and the Pennsylvania Academy of the Fine Arts. His unique, experimental style of figuration inspired a generation of burgeoning modernist artists such as Cy Twombly, Mark Rothko, and Marion Nicoll.

Beal, William “Billy” (American/Canadian, 1874–1968)

A Massachusetts-born photographer who emigrated to Manitoba in 1906 as one of the earliest Black settlers in the Swan River Valley. An engineer by trade, Beal taught himself photography and opened a studio, where he took portraits and images of life in his rural community from 1915 to 1925.

Beam, Carl (Ojibwe, M’Chigeeng First Nation, 1943–2005)

A mixed-media artist who experimented with the photographic medium and spearheaded the reclamation of space by contemporary Indigenous artists in Canada. Beam often worked in photographic collage that featured family photos, text, drawings, and recurring images such as bird anatomy, Christian iconography, and famed freedom fighters. His painting *The North American Iceberg*, 1985, was the first work recognized as contemporary art by an Indigenous artist purchased by the National Gallery of Canada. In 2005 he received the Governor General’s Award for Visual and Media Arts.

Beatty, J.W. (Canadian, 1869–1941)

An influential painter and educator at the Ontario College of Art (now OCAD University), Toronto, who sought to develop a uniquely Canadian style of painting. Beatty was a contemporary of Tom Thomson and the Group of Seven, though his painting style retained more traditional aesthetics than their work did. His most renowned painting, *The Evening Cloud of the Northland*, 1910, is held at the National Gallery of Canada, Ottawa.

Beaux-Arts

An academic style taught by the École des beaux-arts in Paris to students in architecture, graphic arts, painting, and sculpture. Mainly based on the art of Greek and Roman antiquities, the style was especially popular during nineteenth century. In sculpture, the style initially favoured the idealized forms of neoclassicism but increasingly absorbed naturalism as the century progressed.

Belcourt, Christi (Métis, b.1966)

An artist, activist, and author known for her intricately patterned paintings that are inspired by floral motifs from traditional Métis beadwork. Belcourt’s



paintings often feature bountiful and brightly coloured flowers, plants, and animals against a stark black ground. While celebrating the wonder and abundance of the natural world, Belcourt also directs our attention to the precarity of nature at this time of environmental crisis. She is the recipient of many prestigious honours including the Governor General's Innovation Award (2016).

Bell-Smith, F.M. (British/Canadian, 1846–1923)

A prolific watercolour and oil painter best known today for his landscapes and especially for his views of the Rocky and Selkirk mountain ranges. The English-born Bell-Smith studied art in London before immigrating in 1867 to Canada, where he worked and taught in Montreal, Hamilton, Toronto, and elsewhere in southern Ontario. He made his first visit to British Columbia in 1887 on free passes supplied by the Canadian Pacific Railway, and his intense engagement with the mountains would draw him back several times over the next three decades.

Bird, Keith (Canadian, b.1955)

A Saulteaux and Cree artist from George Gordon First Nation in Saskatchewan who studied at the University of Regina and teaches at First Nations University of Canada. Keith Bird is known for his paintings of Indigenous warriors and works exploring the survivance of Indigenous spiritual practices.

Bloore, Ronald (Canadian, 1925–2009)

A founding member of the painting group the Regina Five, Ronald Bloore was an abstract painter and educator. Seeking a transcendental quality he saw in the architecture of ancient Greece, Turkey, and Egypt, Bloore destroyed his earlier work and began explorations in black and white, employing bold, organic shapes. Architecture continued to inform his practice. Eventually he incorporated the discipline into his work, making small, three-dimensional maquettes before creating full-scale versions.

Bonheur, Rosa (French, 1822–1899)

A French artist known for her realist, dramatic paintings of animals, with a particular focus on depictions of livestock and pastoral scenes. Born in Bordeaux and based in Paris for most of her life, she received widespread acclaim during her career and was the first female artist to be awarded the French Legion of Honour in 1865.

Bornstein, Eli (Canadian, b.1922)

Eli Bornstein is a Milwaukee-born artist and educator who in 1950 was hired by the University of Saskatchewan in Saskatoon, where he became a major force in modernizing art in the province. He developed a distinctive practice combining painting and sculpture called Structurist Relief, which is both abstract and grounded in nature. He retired from his influential teaching career in 1990.

Boyer, Bob (Métis, 1948–2004)

A nonrepresentational painter known for his use of symmetric patterns of arrows, triangles, and rectangles found in Plains First Nations beadwork and hide painting. Boyer was influenced by colour-field painting and the Abstract Expressionism of the Regina Five in the 1960s. In the 1980s he began painting

on blankets to signal the fraught Indigenous histories in Canada. From 1981 to 1998 and in 2004, Boyer served as Head of Visual Arts at the First Nations University of Canada (formerly the Saskatchewan Indian Federated College).

Brandtner, Fritz (German, 1896–1969)

A prolific and influential visual artist in Canada, Brandtner immigrated to this country in 1928 and quickly established himself as a commercial artist and set designer; he also mounted a solo exhibition soon after his arrival. German Expressionism influenced his artistic output, as did his interest in social justice. He was an active teacher, and with Norman Bethune established the Children's Art Centre, a Montreal arts school for poor children.

Brownell, Franklin (Canadian, 1857–1946)

Born in Massachusetts but based in Ottawa for most of his career, Franklin Brownell was a widely recognized landscape painter, educator, and administrator. He trained in Boston and Paris before becoming the director of the Ottawa Art School in 1886. He taught many accomplished artists, including Pegi Nicol MacLeod, Ernest Fosbery, and Goodridge Roberts. Brownell's own style ranged from social realism to Impressionism. His works are widely represented in the National Gallery of Canada.

Brymner, William (Scottish/Canadian, 1855–1925)

A painter and influential teacher who contributed greatly to the development of painting in Canada, William Brymner taught at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art. (See *William Brymner: Life & Work* by Jocelyn Anderson.)

Bush, Jack (Canadian, 1909–1977)

A member of Painters Eleven, formed in 1953, Bush found his real voice only after critic Clement Greenberg visited his studio in 1957 and focused on his watercolours. Out of these Bush developed the shapes and broad colour planes that would come to characterize a personal colour-field style, parallel to the work of Morris Louis and Kenneth Noland. With them, Bush participated in Greenberg's 1964 exhibition *Post Painterly Abstraction*.

Cage, John (American, 1912–1992)

An avant-garde composer, John Cage worked from principles of randomness and indeterminacy, his influence extending beyond minimalist and electronic music to conceptual and performance art. His best-known piece is *4'33"*, a work in three movements, during which a performer remains silent on stage, often seated at a piano, for the specified time of 4 minutes and 33 seconds. Other works relied on the *I Ching* to generate structure or were composed for a prepared piano—"prepared" in that objects were inserted into the strings, altering the sounds. Cage had a long collaboration with modern dance pioneer Merce Cunningham, his partner in life and art.

California Funk

California Funk was a bohemian 1960s art movement especially prevalent in the Bay Area that embraced the playful, sensuous, and scrappy in the face of the self-seriousness of Abstract Expressionism. Its name was inspired by jazz, where

“funk” signified an earthy sensibility (as well as a pungent odour). Assemblage and ceramics were important Funk mediums.

Canadian Museum of History

Located in Gatineau, the museum was originally founded in 1856 as a geological museum associated with the Geological Survey of Canada. Its mission later expanded to include ethnography, archaeology, and natural history. In 1968 it was split into three parts, with the ethnographic section becoming the National Museum of Man. Renamed the Canadian Museum of Civilization in 1986, in 1989 it moved to its current building, designed by Douglas Cardinal to reflect the Canadian landscape. Its most recent change of name, in 2010, to the Canadian Museum of History, reflects its current focus on the history and culture of Canada’s peoples.

Cardinal, Douglas (Siksika, b.1934)

Born in Calgary, Douglas Cardinal is a highly respected Siksika architect who received his degree from the University of Texas at Austin. He is known for his commitment to environmental sustainability, and his buildings—which use curvilinear and organic forms—are inspired by and responsive to nature. The Canadian Museum of History in Gatineau is perhaps his most iconic edifice.

Carlyle, Florence (Canadian, 1864–1923)

Major Canadian landscape and figure painter. Carlyle is known for her nuanced and Tonalist-inspired depictions of women. She studied in France with the encouragement of Paul Peel, later moved to New York, travelled extensively throughout Europe, and finally settled in England in 1912. Her work can be found in the collections of the Art Gallery of Ontario, the National Gallery of Canada, the Parliament Buildings, and the Woodstock Art Gallery.

Carr, Emily (Canadian, 1871–1945)

A pre-eminent B.C.-based artist and writer, Carr is renowned today for her bold and vibrant images of both the Northwest Coast landscape and its Indigenous peoples. Educated in California, England, and France, she was influenced by a variety of modern art movements but ultimately developed a unique aesthetic style. She was one of the first West Coast artists to achieve national recognition. (See *Emily Carr: Life & Work* by Lisa Baldissera.)

Challener, Frederick (British/Canadian, 1869–1959)

A student of George Agnew Reid, Frederick (Fred) Sproston Challener began his career as a lithographer and painter. After travelling in Europe and the Middle East, he began to work as a muralist, working initially through the Toronto Society of Mural Decorators and the Toronto Guild of Civic Art, and collaborating with artists including C.W. Jefferys. He later received numerous theatre commissions, including for the murals decorating the interior of Toronto’s Royal Alexandra Theatre.

Chambers, Ruth (Canadian, b.1960)

Ruth Chambers is an artist and scholar renowned for her meticulously detailed ceramic sculptures and installations based on botanical and other subjects examining the still life genre, the body, medicine, and architecture. She is also a longtime professor at the University of Regina.

Chicago, Judy (American, b. 1939)

A painter, sculptor, and educator, and an important feminist artist and intellectual. Chicago explores the role of women in art history and contemporary culture. Her best-known work, *The Dinner Party*, 1974–79, commemorates thirty-nine historically significant women with specially designed place settings for each one at a vast triangular table.

Cisneros, Domingo (Métis Tepehuane, b.1942)

A mixed-media artist interested in the continual cycle of life and death, humanity's relationship to nature, and the sense of a primordial place where the self can be reborn. Cisneros's works often feature bones, animal pelts, and driftwood. Before immigrating to Canada from Mexico in 1969, Cisneros founded an art movement called La Rabia ("Rage"). In the 1970s he taught at Manitou College in La Macaza, Quebec.

City Beautiful

City Beautiful was a reform movement and philosophy in North American urban planning in the 1890s to 1920s. It sought to organize cities and improve them through beautification, which included harmonious architecture, grand boulevards, and large public spaces like parks that would foster civic pride.

colour-field painting

A term first used to describe Abstract Expressionist works that use simplified or minimalist forms of flat or nuanced colour, as in paintings by Morris Louis. It was later applied to works by such artists as Kenneth Noland and Barnett Newman in the United States and Jack Bush in Canada, whose geometric or abstract motifs highlight variations in colour. Post-Painterly Abstraction, a description coined by the critic Clement Greenberg, includes colour-field painting.

Constable, John (British, 1776–1837)

Viewed today, along with J.M.W. Turner, as one of the greatest British landscape and sky painters of the nineteenth century. Constable painted mostly in his native region of Suffolk and the surrounding areas. He took a more expressive approach to his paintings than many of his predecessors and contemporaries.

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, Cubism is defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Curtis, Edward S. (American, 1868–1952)

A commercial photographer known for his portraits of Native Americans, which he published in the twenty-volume *North American Indian* between 1907 and 1930. More Pictorialist than documentary, these images often recorded customs and costumes that had already vanished from the cultures depicted.



Cuthand, Ruth (Canadian, b.1954)

An influential Prince Albert-born feminist artist and teacher, Ruth Cuthand explores issues such as the damage of colonization and ongoing Indigenous/settler relations through printmaking, painting/drawing, and beading known for its political anger, humour, and a thoughtful crudeness. A retrospective of her work toured Canada from 2011 to 2014.

Cézanne, Paul (French, 1839–1906)

A painter of arguably unparalleled influence on the development of modern art, associated with the Post-Impressionist school and known for his technical experiments with colour and form and his interest in multiple-point perspective. In his maturity, Cézanne had several preferred subjects, including his wife, still life, and Provençal landscapes.

en plein air

French for “in the open air,” *en plein air* is used to describe the practice of painting or sketching outdoors to observe nature, and especially the changing effects of weather, atmosphere, and light.

Expressionism

An intense, emotional style of art that values the representation of the artist’s subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

Federation of Canadian Artists

A non-profit, membership-based organization devoted to advancing Canadian art. It was founded in 1941 by artists including André Biéler and Lawren Harris. The Federation of Canadian Artists maintains a members’ gallery on Granville Island, Vancouver.

figurative

A descriptive term for an artwork that depicts or references recognizable objects or beings, including humans. Figurative art is often representational and takes source material from the real world, although its subjects may be overlaid with metaphors and allegory. The term arose in popular usage around the 1950s to describe artwork in contrast with the Abstract Expressionist movement as well as nonfigurative and non-objective art.

FitzGerald, Lionel LeMoine (Canadian, 1890–1956)

A Winnipeg-born painter and printmaker, FitzGerald was a member of the Group of Seven from 1932 to 1933. He favoured depictions of prairie landscapes and houses, which he executed in pointillist, precisionist, and abstract styles. (See *Lionel LeMoine FitzGerald: Life & Work* by Michael-Parke Taylor.)

Godwin, Ted (Canadian, 1933–2013)

A painter and arts educator originally from Calgary who, with four other Regina-based artists, was part of the Regina Five—a vanguard group that coalesced through a 1961 exhibition, originally mounted in their hometown, which

ultimately became *Five Painters from Regina*, presented that same year at the National Gallery of Canada. Known as both an abstract and a figurative painter, Godwin frequently produced thematic series of works. While he did some work as a commercial artist, he also attended several workshops at the Emma Lake Artists' Workshops and taught at the University of Saskatchewan between 1964 and 1985. He was made a member of the Order of Canada in 2004.

Gomez, Ricardo (American, b.1942)

An influential California-born sculptor and educator, Ricardo Gomez moved from San Francisco to Regina in 1964 to run the University of Saskatchewan's sculpture department, hiring Jack Sures to teach ceramics. Gomez's sculptures are typically made of cast lead, steel, or fibreglass with a lacquer coating, as well as clay.

Greenberg, Clement (American, 1909–1994)

A highly influential art critic and essayist known primarily for his formalist approach and his contentious concept of modernism, which he first outlined in his 1960 publication "Modernist Painting." Greenberg was, notably, an early champion of Abstract Expressionists, including Jackson Pollock and the sculptor David Smith.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank H. Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

hard-edge painting

A technical term coined in 1958 by the art critic Jules Langsner, referring to paintings marked by well-defined areas of colour. It is widely associated with geometric abstraction and the work of artists such as Ellsworth Kelly and Kenneth Noland.

Hard Edge

Combining geometric abstraction and intense colour, hard-edge abstraction was first used to describe the work of some Californian artists in the 1960s, although the style can be seen in the earlier work of Piet Mondrian and Joseph Albers. The term was coined by the art critic Jules Langster in 1959. Noted hard-edge painters include Frank Stella and Ellsworth Kelly.

Harris, Lawren S. (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Lawren S. Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Henderson, Alexander (Scottish/Canadian, 1831–1913)

Scottish-born Henderson immigrated to Montreal in 1855, where he launched his career in photography and would become one of Canada's preeminent landscape photographers. His views of Quebec and Ontario were especially prized, and ranged from romantic scenes of wilderness to records of human life and industry. Late in his career Henderson helped establish the Canadian Pacific Railway's photographic department.

Henderson, James (Scottish, 1871–1951)

James Henderson was one of Saskatchewan's most renowned first-generation artists. He trained at the Glasgow School of Art and emigrated to Canada in 1910, where he settled in the Qu'Appelle Valley. He is celebrated for his landscape paintings of the region.

Hone, McGregor (Canadian, 1920–2007)

A Saskatchewan-born artist who attended the Emma Lake Artists' Workshops in the 1950s. McGregor Hone was a committed teacher and mentor who taught for many years at Central Collegiate after moving to Regina in 1947, and co-founded the city's first high school fine arts curriculum.

Houle, Robert (Saulteaux, Kaa-wii-kwe-tawang-kak, b.1947)

Painter, curator, teacher, and writer, known for increasing the visibility of contemporary First Nations art in Canada. Houle's experience at Sandy Bay Residential School informs his colour-field paintings, which gave him a conceptual language to express the opposing ideologies of Saulteaux-Ojibwa spirituality and Christianity. Houle served as the first Curator of Contemporary Indian Art at the Canadian Museum of History (1977–1980) and co-curated several landmark exhibitions of First Nations artists. He received the Governor General's Award in Visual and Media Arts in 2015. (See *Robert Houle: Life & Work* by Shirley Madill.)

Impressionism

A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Izumi, Kiyoshi (Canadian, 1921–1996)

A pioneering Canadian architect of Japanese descent. Kiyoshi Izumi's design firm, Izumi Arnott and Sugiyama, created many notable civic buildings in Saskatchewan between 1954–69, including an innovative new design for psychiatric hospitals. They were known for their understated, human-scale modernism. Originally from Vancouver, Izumi avoided the Second World War internment camps in British Columbia by settling in Regina.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, A.Y. Jackson studied painting in Paris before moving to Toronto in 1913; his northern

landscapes are characterized by the bold brushstrokes and vivid colours of his Impressionist and Post-Impressionist influences.

Jacobson, Sybil Henley (English, 1881–1953)

A gifted London-born painter who trained under John Singer Sargent and came to Saskatchewan in 1912, initially homesteading in North Battleford. Sybil Henley Jacobson was very active in the early twentieth century Saskatchewan art scene and very prolific, working in different genres. She spent her last years in Vancouver.

James, Ann (English, 1925–2011)

A ceramics artist and educator from East Sussex who studied at the Brighton School of Art, the University of Saskatchewan's Regina campus, and the Emma Lake Artists' Workshops. Part of the Regina Clay movement, Ann James went on to teach at the University of Saskatchewan and exhibit her work internationally.

Janvier, Alex (Dene Suline/Saulteaux, 1935–2024)

Influenced by Expressionism and strongly by his First Nations heritage, Janvier was a founding member of the Professional Native Indian Artists Inc. and a pioneering figure in Indigenous art in Canada. Often composed with bright, symbolic colours and curvilinear lines, his nonrepresentational paintings address themes of land, spirit, and the struggles and triumphs of Indigenous culture.

Judd, Donald (American, 1928–1994)

Sculptor, critic, and a leading Minimalist artist, though he renounced the term, Judd is known for creating "specific objects," on which he wrote a manifesto in 1964, and for rejecting what he saw as the illusionism of two-dimensional media. Judd's objects, many of which take the box form, embody rigorously repetitive structures enforced by industrial materials and processes. In these works, the artist's emotion is completely removed to consider the object's influence on its environment.

Kandinsky, Wassily (Russian, 1866–1944)

A Russian painter and theorist who settled in Germany and later in France, Wassily Kandinsky was central to the development of abstract art. Much of his work conveys his interest in colour, sound, and emotion. *Concerning the Spiritual in Art* (1910), his famous treatise on abstraction, explores the psychology of colour and the language of form and composition while emphasizing expressions of the artist's inner life.

Kane, Paul (Irish/Canadian, 1810–1871)

Influenced by American artist George Catlin, this nineteenth-century painter and explorer spent extensive time documenting Indigenous Peoples in North America and depicting, in a traditional European style, scenes of their culture and landscapes. The Royal Ontario Museum in Toronto houses one hundred paintings and several hundred sketches by Kane. (See *Paul Kane: Life & Work* by Arlene Gehmacher.)



Keating, Harriette (American, 1898–1975)

Harriette Keating is one of Regina's best-known artists of the 1920s and 1930s. Focusing on the figure, she became a celebrated portrait painter who exhibited far beyond the Prairies. She was also a founding member of the Women's Art Association of Saskatchewan. Born in Seattle, she spent her last decades in British Columbia.

Kenderdine, Augustus Frederick (English, 1870–1947)

A Lancashire-born artist inspired by northern Saskatchewan's forests and lakes. Arriving in Canada in 1908, Augustus Frederick Kenderdine helped advance a nationalist art throughout the country. He is the namesake of the Kenderdine Art Gallery at the University of Saskatchewan, where he taught before moving to Regina and becoming the first teacher of the Emma Lake Artists' Workshops in 1936.

Kennedy, Marsha (Canadian, b.1951)

Marsha Kennedy is a Saskatchewan artist working in painting and drawing. She received her Master of Fine Arts in Printmaking from York University and spent time in Toronto before returning to the Prairies, where she taught at the University of Regina. Kennedy's work expresses her concerns for the environment, feminism, and social justice.

Knowles, Dorothy (Canadian, 1927–2023)

A landscape painter who frequently painted the Saskatchewan prairies, Knowles drew inspiration from British watercolour techniques and modernist abstraction. Her practice of painting directly from nature was strongly influenced by her participation in the Emma Lake Artists' Workshops, a summer-school program in northern Saskatchewan that began in 1955 and ran nearly every year until 2012.

Knowles, Farquhar McGillivray (Canadian, 1859–1932)

Born in Syracuse, New York, Knowles became a noted Toronto painter, active in the city from the 1880s to 1920. He became a member of the Royal Canadian Academy of Arts (RCA) in 1898. His work is in the Art Gallery of Ontario, Toronto, and other major collections in Canada.

Lee-Grayson, Joseph Henry (English, 1875–1953)

Joseph Henry Lee-Grayson was a painter who immigrated from England to Canada in 1906. First arriving in Montreal, he lived in Regina from 1927 to 1933. He is best known for designing the City of Regina's coat of arms. Later in life he moved to British Columbia.

Lefebvre, Jules-Joseph (French, 1836–1911)

Known for his portraits and his paintings of the female nude, Lefebvre was an established and successful painter in late nineteenth-century Paris. He exhibited regularly at the Salon and taught at the Académie Julian. As a professor, he encouraged his students to create life drawings with as much accuracy as possible.

Levine, Marilyn (Canadian, 1935–2005)

Born in Alberta, Levine was one of Canada's most recognized ceramic artists. Her highly realistic work, which is associated with the Funk art movement,

returns to subjects such as leather handbags, briefcases, and clothing. Her sculptures mark the passing of time by intricately recording the aging of leather and removing the presence of the objects' owners. Her work is held in important public collections in Canada and the United States.

Lindner, Ernest (Austrian/Canadian, 1897–1988)

An expert printmaker, watercolourist, and draftsman, who found his preferred subjects in the forests of Saskatchewan, where he moved upon emigrating from Austria in 1926. His later pictures often blended human and plant forms. His work is held in major museums across Canada, including the National Gallery of Canada, Ottawa.

Lismer, Arthur (British Canadian, 1885–1969)

A landscape painter and founding member of the Group of Seven, Lismer immigrated to Canada from England in 1911. He was also an influential educator of adults and children, and he created children's art schools at both the Art Gallery of Ontario in Toronto (1933) and the Montreal Museum of Fine Arts (1946).

Lochhead, Kenneth (Canadian, 1926–2006)

Although Lochhead's career spanned numerous styles, he is perhaps best known for his colour-field paintings of the 1960s and 1970s. Directly inspired by Barnett Newman and the critic Clement Greenberg, he was instrumental in bringing the principles of modernist abstract painting to Regina, where he was director of the University of Saskatchewan's School of Art.

Long, Marion (Canadian, 1882–1970)

A portrait painter commissioned to depict many high-ranking Canadian and military figures, Marion Long studied with George Agnew Reid at the Ontario College of Art and William Merritt Chase at the Art Students League in New York. In 1933, she became the first woman to be elected as a full member to the Royal Canadian Academy of Arts since Lady Charlotte Schreiber in 1880.

Lyll, Laura Muntz (Canadian, 1860–1930)

A painter specializing in evocative portraits of motherhood and childhood, Lyall was one of the first women artists in Canada to receive international attention. She trained with J.W.L. Forster in Hamilton and at the Académie Colarossi in Paris. Lyall's works convey intimate and sympathetic family scenes with a rich sense of colour and light.

Macdonald, Jock (British/Canadian, 1897–1960)

A painter, printmaker, illustrator, teacher, and a pioneer in the development of abstract art in Canada. Macdonald began as a landscape painter but became interested in abstraction in the 1940s, influenced by Hans Hofmann and Jean Dubuffet. Macdonald was one of the founders of Painters Eleven in 1953. (See *Jock Macdonald: Life & Work* by Joyce Zemans.)

Mah, Jeannie (Canadian, b.1952)

Jeannie Mah is a respected ceramics artist who studied with Vic Cicansky and Jack Sures at the University of Regina. Known for working with image transfers



on her vessels, she won a Saskatchewan Arts Award in 2021, and her work is held in many public collections.

Maxwell, Edward and William S. (Canadian, 1867–1923 and 1874–1952)

Born in Montreal, the brothers Edward and William S. Maxwell became partners in the former's architectural firm in 1902 and left behind an urban legacy. The Maxwell buildings include Château Frontenac in Quebec City, the Saskatchewan Legislative Building in Regina, and the Art Association of Montreal, now the Montreal Museum of Fine Arts.

McKay, Arthur (Canadian, 1926–2000)

A painter and arts educator, whose best-known abstract "mandala" works reflect his interest in Buddhism. A member of the Regina Five, McKay was an associate professor at the University of Regina (formerly the Regina Arts School) and initiated, along with Kenneth Lochhead, the renowned Emma Lake Artists' Workshops in Saskatchewan.

Mexican mural painting

Commissioned by the Mexican government following the Mexican Revolution of 1910–20, Mexican mural paintings are highly visible public-art pieces that often depict common labourers and scenes of revolution. Prominent Mexican mural painters include José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros.

Molinari, Guido (Canadian, 1933–2004)

A painter and theorist who was a member of the *Plasticien* movement in Montreal. His work, beginning in the mid-1950s, set new models for geometric painting internationally. His "razor-edged" Stripe Paintings create the illusion of a dynamic space, evoked by the viewer's active engagement with how colours appear to change as they rhythmically repeat themselves across the canvas.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France, Claude Monet created landscapes and seascapes that are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

Morrice, James Wilson (Canadian, 1865–1924)

One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime James Wilson Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.

Morris, Edmund Montague (Canadian, 1871–1913)

A painter best known for his portraits of Indigenous leaders during Canada's post-Confederation treaty negotiations, especially of the early twentieth century, although he was also an admired landscape painter. In 1906 Morris, on commission, accompanied the James Bay expedition for the negotiation of Treaty 9 with Cree and Ojibway peoples. He often used pastel in detailed, close-



up portraits of Indigenous chiefs. With fellow painter Curtis Williamson, Morris instigated the creation of the Canadian Art Club in 1907, of which he was a key member.

Morrisseau, Norval (Anishinaabe, 1931–2007)

A painter known for depicting Anishinaabe legends and personal, hybrid spiritual themes with vibrant colours and strong lines, Morrisseau was a crucial figure in introducing contemporary Indigenous art into the wider Canadian art scene. He founded the Woodland School and inspired a generation of younger First Nations artists. In 1978, Morrisseau was appointed to the Order of Canada, and in 2006 the National Gallery mounted a major retrospective of his work. (See *Norval Morrisseau: Life & Work* by Carmen Robertson.)

Morton, Douglas (Canadian, 1926–2004)

A Winnipeg-born artist, educator, and member of the group of abstract painters known as the Regina Five. Informed by modernist principles from the Emma Lake Workshops, Morton's style features vibrant hues, simplified shapes, and a focus on the interplay of form and colour.

Murray, Audie (Canadian, b.1993)

Audie Murray is a Cree-Métis artist based in Regina who works in sculpture, media, beadwork, and drawing and received her Master of Fine Arts from the University of Calgary. Exploring themes of the body and knowledge systems, duality and connectivity, she has exhibited her work widely. She received the ohpinamake Indigenous Art Award in 2025.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country, as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's governor general from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Newman, Barnett (American, 1905–1970)

A key proponent of Abstract Expressionism, known primarily for his colour-field paintings. In his writing from 1940, Newman argued for a break from European artistic traditions in favour of adopting techniques and subject matter more suited to the troubled contemporary moment, and for the expression of truth as he saw it.

Nicoll, Marion (Canadian, 1909–1985)

A painter and an important figure in the Alberta art scene in the mid-twentieth century, particularly for her role in introducing abstract art to her students and colleagues. Nicoll was the first female teacher at the Provincial Institute of Technology and Art (now Alberta College of Art and Design), where she had a wide-ranging influence on generations of students. (See Ann Davis and Elizabeth Herbert, *Marion Nicoll: Silence and Alchemy* [2013].)



Noland, Kenneth (American, 1924–2010)

Like his colleague Morris Louis, Noland turned to stain painting after seeing the work of Helen Frankenthaler in 1953. More geometric and hard-edge than Louis, he also, in the 1960s, became a major exponent of colour-field painting, the stylistic successor to Abstract Expressionism, which the critic Clement Greenberg would champion as Post-Painterly Abstraction.

Norman MacKenzie Art Gallery

Now known as the MacKenzie Art Gallery, it was founded as a university art gallery in 1953 to house the collection donated to Regina College (now the University of Regina) by lawyer Norman MacKenzie (1869–1936). Today, the gallery holds over five thousand works in its collection, and its programming focuses mostly on contemporary Canadian and Indigenous art.

Notman, William (Scottish/Canadian, 1826–1891)

After immigrating to Canada in 1856, Notman soon became Montreal's most prominent photographer. He specialized in portraits and developed innovative techniques to portray many people in a single photograph (known as a composite photograph) and to recreate outdoor scenes inside the studio. Thanks to his exceptional technical and promotional skills, he was the first Canadian photographer to build an international reputation. (See *William Notman: Life & Work* by Sarah Parsons.)

OCAD University

OCAD University is located in Toronto and is the oldest and largest art school in Canada. It was founded in 1876 as the Ontario School of Art, becoming the Ontario College of Art in 1912. In 1996 the name changed again to the Ontario College of Art and Design, before being renamed OCAD University in 2010 to reflect its status as a university.

Odjig, Daphne (Odawa/Potawatomi/English, Wikwemikong First Nation, 1919–2016)

A founding member of the Professional Native Indian Artists Inc. and a prominent Indigenous painter in Canada. Odjig's work blends traditional First Nations styles with Cubist and Surrealist aesthetics. Soft contours, bold colours, and black outlines are characteristic of her work, which thematically focuses on issues of Indigenous politics in art.

Olitski, Jules (Russian/American, 1922–2007)

Born Jemel Devikovsky, Jules Olitski moved to the United States with his family as a young child. He became famous in the 1960s for his intensely coloured spray-gun paintings, which were shown at the Venice Biennale in 1966. In these works, Olitski's non-primary colours overlap and bleed into each other, creating atmospheric fields of colour. His later work returned to a gestural technique, using greys and earth tones to create iridescent surfaces.

Ontario Society of Artists

Canada's oldest extant professional artists' association, the Ontario Society of Artists (OSA) was formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.



Painters Eleven

An artists' group active from 1953 to 1960, formed by eleven Abstract Expressionist Toronto-area painters, including Harold Town, Jack Bush, and William Ronald. They joined together in an effort to increase their exposure, given the limited interest in abstract art in Ontario at the time.

Parsons, Bruce (Canadian, b.1937)

Bruce Parsons is a Montreal-born abstract painter and sculptor who worked extensively with a vocabulary of brightly coloured geometric forms. He was part of the Emma Lake Artists' Workshops and taught fine arts at York University, Toronto, for many years.

Payne, David H. (English, 1890–1950)

David H. Payne was a painter who studied at the Royal College of Art in London and moved to Canada in 1913. After serving in the First World War, he lived in Regina until 1936, when he relocated to British Columbia and exhibited at the Vancouver Art Gallery.

Perehudoff, William (Canadian, 1918–2013)

A Saskatchewan-born painter, Perehudoff studied at the Colorado Springs Fine Arts Centre and became known for producing abstract works in which he drew on the wide-open spaces of the prairies to create vibrant colour field paintings. He met his wife, the renowned landscape painter Dorothy Knowles, at the Emma Lake Artists' Workshops, where both were regular attendees. Perehudoff was made a member of the Order of Canada in 1999.

Peyachew, Lionel (Cree, Red Pheasant Cree Nation, b.1957)

Lionel Peyachew is an artist from the Red Pheasant Cree Nation in Saskatchewan. He studied in Alberta and is now a professor at First Nations University of Canada. He is best known for his bronze casting and for public artworks like *The Four Directions*, 2005, at the University of Regina.

Photorealism

An art style that reached its peak in the United States in the 1970s, in which paintings—often large-format acrylics—imitate or even duplicate photographs. Also called Hyperrealism and Superrealism, Photorealism has been most famously practised by Chuck Close, Malcolm Morley, and Richard Estes.

pictographs

An ancient art form, pictographs constitute a category of rock art in which images were created by applying, with a finger or brushes, paints or dyes (commonly red ochre, black, white, and yellow) to rock surfaces.

Plaskett, Joseph (Joe) (Canadian, 1918–2014)

Known for his representations of everyday life in his paintings, Plaskett was born in British Columbia but spent most of his professional career living and working in Paris. Late in life he moved to the United Kingdom. In 2005 he formed the Plaskett Foundation, which currently awards \$30,000 to a Canadian painter enrolled in or recently graduated from a Master of Fine Arts program to fund a year in Europe.

Poitras, Jane Ash (Cree, b.1951)

A painter, printmaker, and writer known for using postmodern techniques such as collage to confront the history and lived experience of Indigenous peoples in Canada. Poitras has a background in microbiology and holds an MFA from Columbia University. She is the recipient of many distinguished awards including the Order of Canada (2017). Her work is widely represented in public institutions across the country.

Pollock, Jackson (American, 1912–1956)

Leader of the Abstract Expressionist movement, best known for his drip paintings of the 1940s and 1950s. Pollock is also closely associated with action painting, in which the act of painting is gestural and the artist approaches the canvas with little notion of what he or she will create.

portrait

An artistic genre capturing a person's likeness. Portraits reveal the subject's social status, personality, and cultural context through carefully chosen elements like clothing, accessories, and pose, creating both a record and an interpretation of the individual.

Post-Impressionism

A French-born art movement that was developed in the late nineteenth century and built upon the preceding Impressionist movement. Practitioners rejected the naturalistic use of light and colour and infused their works with more abstract qualities, emphasizing harsher lines and shapes, a heavier use of paint and pigment, and expressive, thickly textured brush strokes. Key figures include Vincent Van Gogh, Paul Gauguin, and Paul Cézanne.

Post-Painterly Abstraction

A style of modernist painting championed by the critic Clement Greenberg, who invented the term as the title for a significant exhibition he curated for the Los Angeles County Museum of Art that also toured to the Walker Art Center in Minneapolis and the Art Gallery of Ontario, Toronto. The style favoured the openness and clarity of thinly applied planes of colour. Artists associated with the style include Helen Frankenthaler, Morris Louis, Kenneth Noland, and the Canadians Jack Bush and Kenneth Lochhead.

Pudlat, Pudlo (Ilupirulik/Kinngait, 1916–1992)

A prolific first-generation Inuit artist who began his career in the 1950s, drawing with a lead pencil. As his career progressed, he adopted other media, including felt tip pen and coloured pencil, and his iconography included imagined scenes, animals, and airplanes. His work is known to be imbued with the artist's unique sense of humour.

Quick-to-See Smith, Jaune (Salish, Confederated Salish and Kootenai Nation, b.1940)

A painter and cultural worker who combines Salish mythology with collage, appropriated imagery, and formal elements of Western canon artists to consider environmental destruction and the systemic oppression of Indigenous peoples. In the 1970s Smith founded the Grey Canyon Artists based in Albuquerque, New Mexico, to advocate for Indigenous women artists.

**Rankin, Joan Melvin (Canadian, 1927–2014)**

A Calgary-born abstract artist who spent much of her life in Saskatchewan, Joan Melvin Rankin began her career as a painter, but worked in many other mediums as well. She was also a noted art educator and a participant of the Emma Lake Artists' Workshops.

Reid, George Agnew (Canadian, 1860–1947)

A painter of portraits, figure studies, and genre and historical scenes. With his training in the academic tradition, and his roles as president of the Royal Canadian Academy of Arts (1906–9) and principal of the Ontario College of Art, Reid became a key figure in Ontario's art scene. Inspired by the mural revivals in Europe and the United States, he promoted mural art in Canada—an activity that was part of his larger concern with using the visual arts to beautify urban life and encourage civic virtues.

Richardson, John Thomas (English, 1860–1942)

An Impressionist painter from Cornwall who moved to Canada in 1905 and maintained a strong presence in Regina throughout his life while also residing abroad. The city's Local Council of Women Arts & Letters Committee sponsored two solo exhibitions by John Thomas Richardson in 1923 and 1937.

Romantic tradition

A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

Royal Canadian Academy of Arts

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Royal Ontario Museum

Created in 1912, the Royal Ontario Museum is a Toronto institution that opened to the public in 1914. Originally it housed collections in archaeology, zoology, paleontology, mineralogy, and geology; the museum's current holdings include important collections of artifacts from China and from Canada's Indigenous peoples, as well as an important textile collection. The building has undergone three major expansions since its founding: in 1933, 1982, and 2007.

Sapp, Allen (Cree, 1928–2015)

A Plains Cree painter known for his depictions of life on the Red Pheasant reserve in Saskatchewan where he grew up. His work has been exhibited across Canada, the United States, and in England. Sapp was named an Officer of the Order of Canada in 1987 and in 2003 received a Governor General's Award for the illustrations in *The Song Within My Heart*, a book based on his memories of childhood.

Sargent, John Singer (American, 1856–1925)

Renowned for his portraits of high society in Paris, London, and New York, John Singer Sargent was an American painter who spent most of his life abroad. Influenced by the Impressionists, he sought to offer a glimpse into the personality of his subjects, a strategy that was not always well received. *Madam X*, 1884, typifies Sargent's style and is considered his best-known work. In 1910, he gave up portraiture to focus exclusively on murals and watercolour landscapes.

Shadbolt, Jack (Canadian, 1909–1998)

Primarily known as a painter and draftsman, Shadbolt studied art in London, Paris, and New York before returning to British Columbia. He taught at the Vancouver School of Art from 1945 to 1966, becoming the head of the school's painting and drawing section. Major influences include Emily Carr and Aboriginal art of the Pacific Northwest.

Sheldon-Williams, Inglis (Canadian, 1870–1940)

Born in England, Sheldon-Williams lived in Canada and England after originally immigrating to Saskatchewan as a homesteader in 1887. A painter who founded the School of Art at Regina College (now the University of Regina) in 1916, he served as an official Canadian war artist in 1918 during the First World War. Sheldon-Williams remained in Europe following the conflict, unable to find work but continuing to exhibit his drawings and paintings across Canada and Europe.

Slade School of Fine Art

Established at University College London, England, in 1871 through a bequest by philanthropist Felix Slade, the school was envisioned as a place where fine art would be studied within a wider liberal arts environment. The Slade boasts many prominent past teachers and students, including Henry Tonks, Lucian Freud, Augustus John, and Dora Carrington. The school still operates today.

South Kensington School of Art

The South Kensington School of Art was the informal name for a campus of what is now the Royal College of Art in London, a public postgraduate art university. The institution was founded in 1837 and moved to South Kensington in the 1850s, where it was officially named the Normal Training School of Art.

Stella, Frank (American, b.1936)

An Abstract Expressionist painter and sculptor and a major figure in American art. Stella often works in series, developing a formal theme over an extended period. Primarily a painter and printmaker, he began taking on decorative commissions in the 1990s; the Princess of Wales theatre in Toronto features decorations and vast murals by Stella.

Stump, Sarain (Italian/Canadian 1945–1974)

Sarain Stump was a self-taught Plains Cree artist, writer, and educator born in Venice, Italy. A radical figure who galvanized the Saskatchewan art scene of the early 1970s before drowning at the age of 29, he left behind hundreds of fascinating "image-poems" and other works. The MacKenzie Art Gallery organized a major retrospective of Stump's work in 2018.

Surrealism

An early twentieth-century literary and artistic movement that began in Paris, Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing visual art as well as film, theatre, and music. Leading proponents include artists Salvador Dalí, René Magritte, and Man Ray.

Teitelbaum, Mashel (Canadian, 1921–1985)

Mashel Teitelbaum was a Saskatoon-born artist who studied internationally before settling in Toronto. Known for his expressionist portraits, his style became more abstract and experimental over the years. His paintings are now held in several Canadian public collections. He is also the father of museum director Matthew Teitelbaum.

Thauberger, David (Canadian, b.1948)

David Thauberger is an acclaimed artist and curator best known for his paintings of the Prairie built environment (such as churches and grain elevators), what he called “the iconography of the local.” However, he originally trained in ceramics with David Gilhooly (1943–2013) at the University of Saskatchewan’s Regina campus and then in the U.S.

Thomson, Tom (Canadian, 1877–1917)

A seminal figure in the creation of a national school of painting, Thomson is known for a bold vision of Algonquin Park—aligned stylistically with Post-Impressionism and Art Nouveau—that has come to symbolize both the Canadian landscape and Canadian landscape painting. Thomson and the members of what would in 1920 become the Group of Seven profoundly influenced one another’s work. (See *Tom Thomson: Life & Work* by David P. Silcox.)

Thorn, Anthony (Canadian, 1927–2014)

Anthony Thorn was a Regina artist and writer recognized for his erudition and distinctive vision. He helped advance abstraction in the city in the 1950s following his studies in Chicago, Paris, and Mexico City, where he worked with famed muralist David Alfaro Siqueiros. The MacKenzie Art Gallery has significant holdings of his work.

Thornton, Mildred Valley (Canadian, 1890–1967)

An Ontario-born painter of landscapes and portraits. Mildred Valley Thornton’s training with Group of Seven contemporary J.W. Beatty enabled her to bring a distinctly modern style to Regina upon her arrival in 1911. She taught at Regina College until the early 1930s and came to focus on Indigenous subjects in her work.

Tinning, George Campbell (Canadian, 1910–1996)

Born in Saskatoon, Campbell Tinning moved to Montreal in 1939 to work as an artist, illustrator, and graphic designer. An official Canadian war artist during the Second World War, he later turned toward abstraction.



Titian (Italian, c.1488–1576)

Tiziano Vecellio, known as Titian in English, was one of the greatest painters of the Venetian Renaissance. His formal innovations in brushwork and colour signalled the rise of a new aesthetic in Western art. Patronized by royalty, Titian enjoyed a formidable reputation throughout much of Europe. His work influenced later painters, including Diego Velázquez and Peter Paul Rubens.

Town, Harold (Canadian, 1924–1990)

Town was a founding member of Painters Eleven and a leader in Toronto's art scene in the 1950s and 1960s. An internationally recognized abstract artist, he created paintings, collages, sculptures, and prints with brilliant effect and developed a unique form of monotype, "single autographic prints." (See *Harold Town: Life & Work* by Gerta Moray.)

Turner, J.M.W. (British, 1775–1851)

Widely considered the foremost British landscape painter of the nineteenth century, Turner imbued his paintings with an expressive romanticism. His subject matter ranged from local landscapes to otherworldly natural events. He has been heralded as a precursor to both Impressionism and modernist abstract art.

van Gogh, Vincent (Dutch, 1853–1890)

Among the most recognizable and beloved of modernist painters, van Gogh is the creator of *Starry Night* and *Vase with Sunflowers*, both from 1889. He is a nearly mythological figure in Western culture, the archetypal "tortured artist" who achieves posthumous fame after a lifetime of struggle and neglect.

video art

Refers to artwork created through the use of video, audio, and film technology. It emerged in the late 1960s as commercial and public access to portable video tape recorders increased. Often highly experimental, it can also involve the editing and assemblage of existing footage and media.

Walker, Horatio (Canadian, 1858–1938)

Although born and raised in rural Ontario, Walker specialized in paintings of French rural life, especially on Île d'Orléans, Quebec, where he lived for many years and where he took up permanent residence in 1928. His widely admired art drew upon Jean-François Millet's depictions of the rural poor in France and the naturalism of the Barbizon school. Walker was a founding member of the Canadian Art Club in 1907, serving as the club's president in 1915.

Whistler, James Abbott McNeill (American/British, 1834–1903)

James Abbott McNeill Whistler, a painter and printmaker, was a leading promoter of "art for art's sake": the doctrine that an artist should create evocative visual experiences based principally on the subtle harmonization of colour, not on sentiment or moral lessons. Believing that painting and music had much in common, he used music references in the titles of many of his paintings, including *Arrangement in Grey and Black No. 1*, 1871 (better known as *Whistler's Mother*). In 1877 the art critic John Ruskin accused him of "flinging a pot of paint in the public's face" when Whistler exhibited *Nocturne in Black and*

Gold: The Falling Rocket. Whistler sued Ruskin, but was awarded damages of only one farthing.

Winnipeg School of Art

Established in 1913 by the Winnipeg Industrial Bureau, the Winnipeg School of Art operated as its own entity until 1950, at which point it fell under the jurisdiction of the University of Manitoba and became the institution's School of Art. The post-secondary program was founded with the dual intention of establishing a national style of art and positioning Winnipeg as an artistic centre. Some of Canada's leading artists of the time, such as Frank H. Johnston and Lionel LeMoine FitzGerald, worked as instructors at the School of Art.

Woodland School (of art)

In the late 1960s and early 1970s, Norval Morrisseau pioneered this school of artistic practice. Key characteristics of Woodland School art include the fusion of traditional Ojibway imagery and symbols with sensibilities of modernism and Pop art, as well as the fusion of X-ray-style motifs with bold colours and interconnected, curvilinear lines. Alex Janvier, Daphne Odjig, and Carl Ray are other prominent artists associated with the Woodland School.

Wrinch (later Wrinch Reid), Mary (British/Canadian 1877–1969)

A British-born artist and educator who was the first female executive member of the Ontario Society of Artists (1924). Influenced by her teacher and husband, George Agnew Reid, she worked first in miniature on ivory and later produced watercolours, colour block prints, and oils. Notably, Mary Wrinch Reid preceded the Group of Seven by a decade in painting Canada's northern landscapes in place.

Yuristy, Russell (Canadian, b.1936)

Russell Yuristy is a printmaker, painter, and sculptor from Goodeve, Saskatchewan, who worked and taught in the province—including attending the Emma Lake Artists' Workshops—before relocating to Ottawa. His work is in many public collections, and he was inducted into the Royal Canadian Academy of Arts in 2014.

Yuxweluptun, Lawrence Paul (Coast Salish/Okanagan, b.1957)

Vancouver-based artist and activist Yuxweluptun merges Northwest Coast motifs with Surrealist visual language to address issues of Indigenous and global concern. Colonial encounters, scenes of environmental destruction, and struggles over sovereignty unfold across his vibrant and imaginative canvases. A graduate of the Emily Carr University of Art + Design, Yuxweluptun's work has been exhibited internationally.



SOURCES & RESOURCES

Regina's dynamic art scene is anchored by major institutions, artist-run centres, and commercial galleries that champion Saskatchewan artists. The MacKenzie Art Gallery and Dunlop Art Gallery present local and national exhibitions, while spaces like Neutral Ground and Sâkêwêwak First Nations Artists' Collective foster experimentation and community connection. Commercial galleries such as Slate Fine Art, Assiniboia Gallery, and Nouveau Gallery highlight contemporary Prairie artists. From the legacy of the Regina Five to a flourishing community of Indigenous creators, the city continues to attract curators, scholars, and artists—establishing Regina as a vital site for cultural production, critical dialogue, and artistic innovation.



LEFT: Facade of Neutral Ground Artist-Run Centre featuring *Thin Places / in turns* by Marie Lannoo and Suzie Smith, Regina, 2018, photographer unknown. RIGHT: David Garneau, *Superstructure*, 2020, acrylic on panel, 92.8 x 79.9 cm, SK Arts Permanent Collection, Regina.

Articles

Bloore, Ronald L. "Folk Painters of the Canadian West: Jan G. Wyers." *Canadian Art* 17, no. 68 (March 1960): 60-65.

Brennan, J. William. "Visions of 'A City Beautiful': The Origin and Impact of the Mawson Plans for Regina." *Saskatchewan History* 46, no. 2 (Fall 1994): 19-33.

Enright, Robert. "Iconographer of the Local: A Conversation with David Thauberger." *Border Crossings* 33, no. 3 (September 2014): 96-104.

Goodspeed, Rhona. "Saskatchewan Legislative Building and Grounds." *Journal of the Society for the Study of Architecture in Canada* 32, no. 1 (2007): 61-88.

Greenberg, Clement. "Clement Greenberg's View of Art on the Prairies: Painting and Sculpture in Prairie Canada Today." *Canadian Art* 20, no. 2 (March-April 1963): 90-107.

McCoy, Ron. "Sitting Bull: A Hunkpapa Lakota Warrior Chronicles His Life of Dauntless Courage." *American Indian Magazine* 40, no. 1 (Winter 2014): 34-45, 86.

McMaster, Gerald. "Tenuous Lines of Descent: Indian Arts and Crafts of the Reservation Period." *Canadian Journal of Native Studies* 10, no. 2 (1989): 205-36.

Silversides, Brock. "Edgar Rossie: Dean of Saskatchewan Photographers." *Saskatchewan History* 42, no. 1 (Winter 1989): 11-27.

Tousley, Nancy. "Edward Poitras: The Trickster." *Canadian Art* 12, no. 2 (Summer 1995): 37-45.

Books

Alexander, Mary G. *Sybil Jacobson: Painting in the West*. Toronto: HMS Press, 1985.

Barnhart, Gordon L. *Building for the Future: A Photo Journal of Saskatchewan's Legislative Building*. Regina: Canadian Plains Research Center, University of Regina, 2002.

Barnhart, Gordon L. *"Peace, Progress and Prosperity": A Biography of Saskatchewan's First Premier, T. Walter Scott*. Regina: Canadian Plains Research Center, University of Regina, 2000.

Beug, Lorne, Anne Campbell, and Jeannie Mah, eds. *Regina's Secret Spaces: Love and Lore of Local Geography*. Regina: University of Regina Press, 2006.

Birley, Susan, Anne Campbell, and Jeannie Mah, eds. *Biblio Files: A History of the Regina Public Library*. Regina: University of Regina Press, 2017.

Cicansky, Victor. *Up from Garlic Flats: My Life and Making of an Artist*. Regina: Radiant Press, 2019.

Francis, R. Douglas. *Images of the West: Changing Perceptions of the Prairies, 1690-1960*. Saskatoon: Western Producer Prairie Books, 1989.

Long, Timothy, and Julia Krueger, eds. *Victor Cicansky: The Gardener's Universe*. Regina: MacKenzie Art Gallery, 2019.

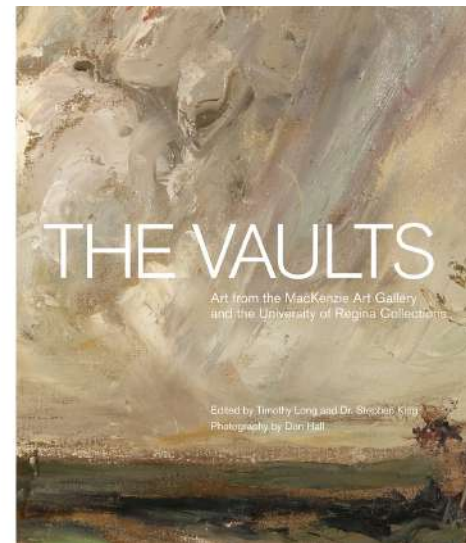
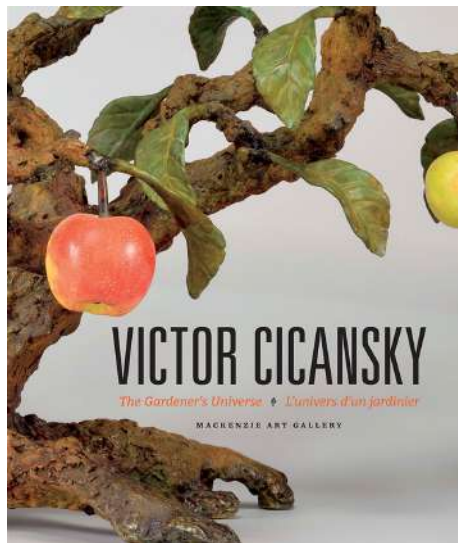
Long, Timothy, and Stephen King, eds. *The Vaults: Art from the MacKenzie Art Gallery and the University of Regina Collections*. Regina: University of Regina Press, 2013.

Margoshes, David, ed. *Wilf Perreault: In the Alley / Dans la Ruelle*. Regina: Coteau Books, 2014.

Pitsula, James M. *An Act of Faith: The Early Years of Regina College*. Regina: Canadian Plains Research Center, University of Regina, 1988.

Rees, Ronald. *Land of Earth and Sky: Landscape Painting of Western Canada*. Saskatoon: Western Producer Prairie Books, 1984.

Rees, Ronald. *New and Naked Land: Making the Prairies Home*. Saskatoon: Western Producer Prairie Books, 1988.



LEFT: Cover of *Victor Cicansky: The Gardener's Universe*, edited by Timothy Long and Julia Krueger (Regina: MacKenzie Art Gallery, 2019), designed by Rio Saxon Design, Regina. RIGHT: Cover of *The Vaults: Art from the MacKenzie Art Gallery and the University of Regina Collections*, edited by Timothy Long and Stephen King (Regina: University of Regina Press, 2013).



Riddell, W.A. *Cornerstone for Culture: A History of the Saskatchewan Arts Board*. Regina: Saskatchewan Arts Board, 1978.

Riddell, W.A. *The MacKenzie Art Gallery: Norman MacKenzie's Legacy*. Regina: MacKenzie Art Gallery, 1990.

Salloum, Sheryl. *The Life and Art of Mildred Valley Thornton*. Salt Spring Island, BC: Mother Tongue Publishing Limited, 2011.

Silversides, Brock. *Looking West: Photographing the Canadian Prairies, 1858–1957*. Calgary: Fifth House Ltd., 1999.

Teillet, Jean. *The North-West Is Our Mother: The Story of Louis Riel's People, the Métis Nation*. Toronto: HarperCollins Publishers, 2019.

Exhibition Catalogues

Ainslie, Patricia. *Inglis Sheldon-Williams*. Calgary: Glenbow Museum, 1982.

Davis, Ann, Patricia Ainslie, and Ted Godwin. *Ted Godwin: The Regina Five Years: 1957–1967*. Calgary: The Nickle Arts Museum, 2008.

Donegan, Rosemary. *Work, Weather and the Grid: Agriculture in Saskatchewan*. Regina: Dunlop Art Gallery, 1991.

Eichhorn, Virginia, and Timothy Long, eds. *Tactile Desires: The Work of Jack Sures*. Regina: MacKenzie Art Gallery, 2011.

Fraser, Sandra, and Timothy Long, eds. *David Thauberger: Road Trips & Other Diversions*. Saskatoon: Mendel Art Gallery, 2014.

Fraser, Ted. *Kenneth Lochhead: Garden of Light*. Regina: MacKenzie Art Gallery, 2005.

Gibson, Jennifer. *Creation & Continuity: Inuit Art from the Shumiatcher Collection*. Regina: MacKenzie Art Gallery, 1998.

Godwin, Ted, and Andrew Oko, eds. *Ted Godwin: The Tartan Years, 1967–1976*. Calgary: The Nickle Arts Museum, 1999.

Heath, Terrence. *Joe Fafard*. Ottawa: National Gallery of Canada, 2007.

Heath, Terrence. *Ronald L. Bloore: Not Without Design*. Regina: MacKenzie Art Gallery, 1993.

Houle, Robert, and Carol A. Phillips, eds. *New Work by a New Generation*. Regina: Norman MacKenzie Art Gallery, 1982.

Howard, David, Alex Kelly, and Timothy Long. *Arthur F. McKay: A Critical Retrospective*. Regina: MacKenzie Art Gallery, 1997.

Long, Timothy. *Regina Clay: Worlds in the Making*. Regina: MacKenzie Art Gallery, 2006.

Martin, Lee-Ann. *Bob Boyer: His Life's Work*. Regina: MacKenzie Art Gallery, 2008.

McMaster, Gerald. *Edward Poitras: Canada XLVI Biennale di Venezia*. Hull, QC: Canadian Museum of Civilization, 1995.

McRorie, Jennifer, and Joanne Marion. *Prairie Vernacular: Folk and Contemporary Art Narratives of Life on the Canadian Prairie*. Moose Jaw, SK: Moose Jaw Museum & Art Gallery, 2019.

O'Brian, John. *The Flat Side of the Landscape: The Emma Lake Artists' Workshops*. Saskatoon: Mendel Art Gallery, 1989.

Oko, Andrew, and Ronald L. Bloore. *Jan Gerrit Wyers 1988–1973*. Regina: Norman MacKenzie Art Gallery, 1989.

Pincus-Witten, Robert, and Maija Bismanis. *John Nugent: Modernism in Isolation*. Regina: Norman MacKenzie Art Gallery, 1983.

Probe, Suzanne. *Season by Season: The Work of Ruth Pawson*. Regina: Dunlop Art Gallery, 1992.

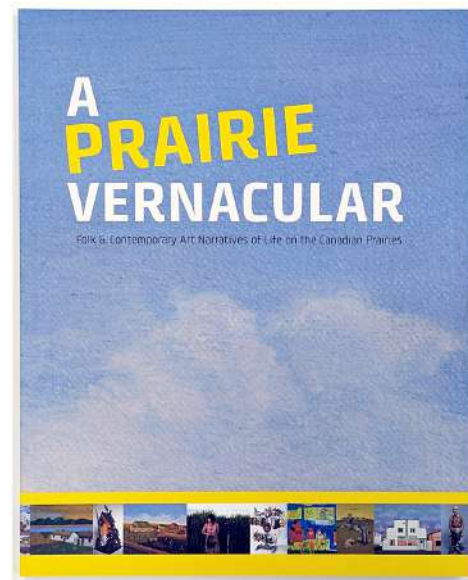
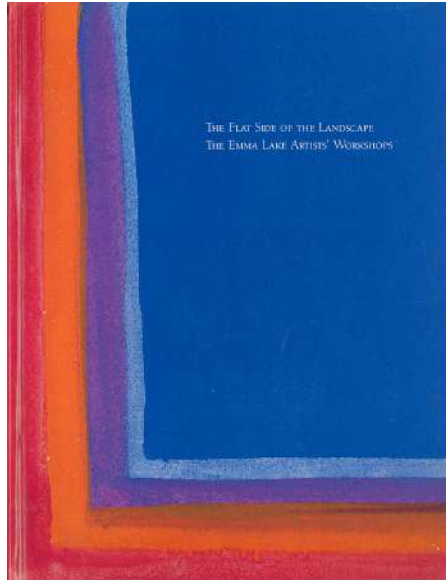
Rimmer, Cate, Nancy Shaw, Roy Miki, et al. *Roy Kiyooka*. Vancouver: Artspeak Gallery, 1991.

Ring, Dan. *James Henderson: Wicite Owapi Wicasa*. Saskatoon: Mendel Art Gallery, 2010.

Spain, Maeve. *Augustus Kenderdine*. Calgary: Glenbow Museum, 1986.

Swinton, Nelda. *The Jacqui and Morris Shumiatcher Collection of Inuit Art*. Regina: Norman MacKenzie Art Gallery, 1981.

Teitelbaum, Mashel, and Peter White. *Joe Fafard: Cows and Other Luminaries 1977–1987*. Saskatoon: Mendel Art Gallery, 1987.



LEFT: Cover of *The Flat Side of the Landscape: The Emma Lake Artists' Workshops*, by John O'Brian (Saskatoon: Mendel Art Gallery, 1989). RIGHT: Cover of *A Prairie Vernacular: Folk and Contemporary Art Narratives of Life on the Canadian Prairie*, by Jennifer McRorie and Joanne Marion (Moose Jaw: Moose Jaw Museum & Art Gallery, 2019).

Theses

Britski, April Danielle. "The Edge of Painting: The Emma Lake Artists' Workshops and the Politics of Location." Master's thesis, Carleton University, Ottawa, 2005.



Gallagher, Dawna Doris. "Bringing Art to the People: A Biography of Nora McCullough." Master's thesis, Carleton University, Ottawa, 1997.

Gaudet, Manon. "(Un)settling Mary Weekes: Collection Indigenous Beadwork and Confronting Settler Identity in Twentieth-Century Saskatchewan." Master's thesis, Carleton University, Ottawa, 2016.

Krueger, Julia. "Prairie Pots and Beyond: An Examination of Saskatchewan Ceramics from the 1960s to Present." Master's thesis, Carleton University, Ottawa, 2006.

Meszaros, Cheryl. "Visibility and Representation: Saskatchewan Art Organizations Prior to 1945." Master's thesis, Queen's University, Kingston, 1990.

Surette, Susan. "Canadian Ceramic Relief Murals: Studio Craft and Architecture - A Case Study of the Sturdy-Stone Centre Murals, 1975-1983." Doctoral thesis, Concordia University, Montreal, 2014.



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

About the Author

Philip Dombowsky is an art historian and archivist, formerly with the National Gallery of Canada (NGC), where he specialized in private collections and visual resources. He holds an MA in art history from Concordia University and a Master of Library and Information Studies from McGill University, Montreal. He is a regular contributor to the NGC's online magazine and the author of *Walter S. Allward: Life & Work* (Art Canada Institute, 2021) and *Index to the National Gallery of Canada's Exhibition Catalogues and Checklists 1880–1930* (National Gallery of Canada, 2007), which won the Melva J. Dwyer Award of the Art Libraries Society of North America (ARLIS/NA) in 2008.





REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky



© 2026 Art Canada Institute. All rights reserved.

ISBN 978-1-4871-0387-3

Published in Canada

Art Canada Institute
Massey College, University of Toronto
4 Devonshire Place, Toronto, ON M5S 2E1

Acknowledgements

From the Art Canada Institute

The Art Canada Institute gratefully acknowledges the generosity of the sponsors of this book:

Season Sponsor

Power Corporation of Canada

Gold Sponsor

Jill Rawlinson

Silver Sponsor

Canada Life

Bronze Sponsors

Gail Rose and Mark Appel



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

The Estate of Victor Cicansky
Lyn Goldman, SOM, LLD
Ann and Roger Phillips Foundation
Paul and Joan Whitney in memory of June Whitney

Contributors

The Honourable Dennis Ball, K.C., and Ms. Lynn Ball
Bob and Jean Cameron
Dr. Neil Devitt
Jacquie and Jim Estey
Regan and Kim Exner
Ralph and Pamela Goodale
The Hill Companies
Bob Kasian
Marie Lannoo
Marjorie and Don Lenz
Harold and Jean MacKay
Béatrice de Montmollin and Lawrence L. Herman
Donalda Parker and David Anderson
Wilf Perreault
David Thauberger
Bill and Joan Wheatley
Susan Whitney and Gerald Kraus
Mia Yen and John Higginbotham

Image Sponsor

MacKenzie Art Gallery

We thank the Founding Sponsor of the Art Canada Institute: BMO Financial Group.

Finally, we acknowledge the generosity of all those who support the Art Canada Institute and make our work possible.

From the Author

Many individuals assisted me in gathering material for this book. I am especially indebted to Lisa Henderson for her insights into the early development of art in Regina, informed by her extensive research on art in the province and generously shared over many years through her blog, Early Saskatchewan Art in the News. Her work has been essential in illuminating the contributions of early women's organizations in Regina, as well as the achievements of artists such as Harriet Keating and Sybil Jacobson. Alison Bowles kindly shared photographs and documentation relating to her grandmother, Ethel Barr; Joni Darke and Carolyn Sunquist provided information about their grandparents, Frances and Annie Darke; and Kathleen Dufour contributed archival material relating to her aunt, the artist Ruth Pawson.

For additional information on Regina's early history, I am grateful to the dedicated staff of the Saskatchewan Legislative Library and the Saskatchewan Provincial Archives for their assistance and support. I also thank Bailey Monsebroten, Curator of Indigenous Cultural Heritage, and Cindy Scheer,



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

Collections Manager of Archaeology, at the Royal Saskatchewan Museum for facilitating access to their rich collections, including Indigenous materials, and Brock Silversides—archivist and historian—whose knowledge of photography in Western Canada, including the work of Oliver Buell and Edgar Charlotte Rossie, is unsurpassed.

My understanding of developments in Regina art following the Second World War benefited greatly from conversations with Wayne Morgan, who shared reflections on his studies at Regina College and his subsequent curatorial career at the Dunlop Art Gallery. Marie Olinik, Registrar at the MacKenzie Art Gallery, assisted with research on works in the gallery's collection; Alex King, Curator and Preparator of the University of Regina President's Art Collection, introduced me to artworks displayed throughout University of Regina properties, including the Regina College Building; and Julia Krueger, Registrar at SK Arts, shared information on the history of the Saskatchewan Arts Board.

I also wish to thank Susan Surette, artist, craft historian, and part-time faculty member at Concordia University, for her insights into the career of Lorraine Malach and artists associated with the Regina Clay Movement; Ayla Dmyterko for sharing her knowledge of recent developments in Regina art, including her own practice; and Leah Spafford, owner of Spafford Books in Regina, whose long-standing assistance in sourcing publications on Saskatchewan history has been invaluable.

I am deeply grateful to the exceptional ACI team for bringing this book to fruition. In particular, I thank Sara Angel for her leadership and enthusiastic support throughout the process; Victoria Nolte for her patience and expertise in guiding the manuscript through its many stages; and Diane Pellicone for her perseverance in sourcing images. Finally, on a more personal note, I owe a profound debt of gratitude to my family and friends—especially my partner, Brenda Roberts; my brothers, Don and Mark; and Katerina Atanassova, Jane Robertson, and Frances Smith—for their love, encouragement, and unwavering support.

Image Sources

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

The Art Canada Institute would like to thank the following for their assistance: Alberta Foundation for the Arts (Lauren Ball, Neil Lazaruk, Kristin Stoesz); Art Gallery of Ontario (Alexandra Cousins); Art Gallery of Regina (Sande Moore); Art Resource Inc. (John Benicewicz); Assiniboia Gallery (Jeremy Weimer); The Barnett Newman Foundation; Canada Council Art Bank (Saada El-Akhrass); *Canadian Architect* (Elsa Lam); Canadian Grain Commission (Tomaz Booth); Canadian Museum of History (Chloe Belair-Morin, Sarah Cole); Canadian War Museum; Chislehurst Digitization Inc. (Jacqueline Vincent); City of Regina (Lindsay Mitchell); Confederation Centre Art Gallery; Copyright Board of Canada (Hanna-Joy Farooq); COVA-DAAV (Bella Adrian); Cowley Abbott Fine Art (Julia De Kwant); Crown-Indigenous Relations and Northern Affairs Canada (Kevin Sakolinsky); Dunlop Art Gallery (Eric Hill, Wendy Peart); Estate of William



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

"Billy" Beal (Robert Barrow); Estate of Ronald Bloore; Estate of Bob Boyer (Jonah Boyer); Estate of Victor Cicansky (Mea Cicansky); Estate of Joe Fafard (Lana Siman); Estate of Roy K. Kiyooka; Estate of Kenneth Lochhead; Estate of Arthur McKay; Estate of Ruth Pawson (Kathleen Dufour); Estate of Allen Sapp; Estate of Jack Sures; Estate of Mashel Teitelbaum (Matthew Teitelbaum); Estate of Anthony Thorn; Estate of Mildred Valley Thornton (Westbridge Fine Art Ltd.); First Nations University of Canada (Peter Brass); Glenbow Museum (Nadia Singleton); Global Affairs Canada Visual Art Collection (Kerry Goodfellow, Carolyn Hickey); Government of Saskatchewan (Krista Liggett); Heffel Auction House (Daniel Gallay, Kirbi Pitt); LEVIS Fine Art Auctions (Andrea Lowe); Library and Archives Canada (Eric Bilodeau); MacKenzie Art Gallery (Crystal Mowry, Marie Olinik); McCord Stewart Museum (Anne-Frédérique Beaulieu); McMichael Canadian Art Collection (Briana Pellizzari-Lento); Metropolitan Museum of Art; Moose Jaw Museum and Art Gallery (Jennifer McRorie); Musée national des beaux-arts du Québec (Julie Bouffard); Museum of Arts and Design (Logan Recchia); The Museum of Modern Art; Nanaimo Art Gallery (Jesse Birch); National Gallery of Canada (Emily Putnam); Neutral Ground Artist-Run Centre (Emily Nestor); Nutana Collegiate Memorial Art Gallery; Provincial Archives of Saskatchewan (Leanne Tremblay); *Regina Leader-Post* / Postmedia Network (Elena Novikova); Remai Modern (Jillian Cyca); Rio Saxon Design (Russell Portigal); Royal Ontario Museum (Nicola Woods); Royal Saskatchewan Museum (Marlon Janzen, Bailey Monsebroten, Ray Poulin); Royal Tyrrell Museum of Palaeontology (Sue Sabrowski); Saskatchewan Network for Art Collecting; Saskatchewan Provincial Capital Commission (Andy McLennan); SK Arts (Robin Canham); Slate Fine Art Gallery (Gina Fafard); Smithsonian American Art Museum (Riche Sorensen); State Historical Society of North Dakota (Lori Nohner); University of Regina Archives and Special Collections (Catherine Folnovic, Alyssa Hyduk); University of Regina President's Art Collection (Julia Krueger); University of Regina Press (Erin Dunlop); University of Saskatchewan Art Galleries and Collection (Cayden Brooks, Jake Moore, Carey Shaw); University of Saskatchewan, University Archives and Special Collections (Lindsay A. Stokalko); Vancouver Art Gallery (Stephanie Rebick); Waddington's Auctioneers & Appraisers (Solomon Alaluf, Liz Edwards, Kendra Popelas); Keith Bird; Eli Bornstein; Katherine Boyer; Christian Cassidy; Robert Christie; Ayla Dmyterko; Sean Fenzl; David Garneau; Don Hall; Marsha Kennedy; Zachari Logan; Jeannie Mah; Gerald McMaster; Wayne Morgan; Audie Murray; Sheila Orr; Wilf Perreault; Edward Poitras; Sherry Farrell Racette; sweetmoon photography (Tenille Campbell); and David Thauberger.

The ACI recognizes the additional private collectors who have given permission for their works to be published in this edition.

Credits for Cover Images



David Thauberger, *A Dream of Autumn*, 2024. (See below for details.)



Bob Boyer, *The Mountains, the Night and the 49*, 1988. (See below for details.)



Zachari Logan, *Pride Bloom No. 2 from Speciman Series (Lily)*, 2020. (See below for details.)

Credits for Banners



Preface: Arthur McKay, *Prairie Landscape*, c.1950. (See below for details.)



Historical Overview: Looking west down 11th Avenue, Regina, 1912, attributed to Edgar C. Rossie. (See below for details.)



Key Artists: Douglas Morton, *Emma Lake Abstract*, 1960. (See below for details.)



Institutions, Associations & Events: Panoramic view, First Nations University of Canada, Regina, 2022. (See below for details.)



Community Builders: Mary Filer, *An Evening at the Regina Sketch Club*, 1944. (See below for details.)



Sources & Resources: Katherine Boyer, *The Sky Vest*, 2021. (See below for details.)



Where to See: Regina Sketch Club exhibition, Regina Court House, 1928. (See below for details.)



Copyright & Credits: Victor Cicansky, *Sexy Garden: Carrots III*, 2019. (See below for details.)

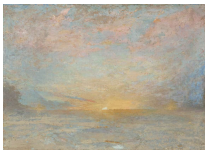
Credits for Works and Photographs



16th Avenue and Smith Street in the Aftermath of the Regina Cyclone, 1912, by Edgar C. Rossie. Collection of Provincial Archives of Saskatchewan, Regina (R-B215-10). Courtesy of Provincial Archives of Saskatchewan.



2 Plus 2, 1966, by Douglas Morton. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1966-007). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



After the Storm, c.1914, by Inglis Sheldon-Williams. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1925-009). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Afternoon in the Coulee, c.1929, by James Henderson. Collection of the National Gallery of Canada, Ottawa, purchased 1930 (3706). Courtesy of the National Gallery of Canada. Photo: NGC.



Albert Memorial Bridge, Regina (detail), 2025. Photograph by Saskatchewan Provincial Capital Commission. Courtesy of Saskatchewan Provincial Capital Commission, Regina.



Architect Douglas Cardinal in the foyer of the First Nations University of Canada, date unknown. Photograph by Douglas Cardinal Architect Inc. Collection of First Nations University of Canada, Regina. Courtesy of First Nations University of Canada.



Arlene Franco, Jane Combe, and Director/Curator Karen Schoonover at the opening reception for Judy Chicago's *The Birth Project* at the Rosemont Art Gallery, Regina, 1986. Photographer unknown. Courtesy of Art Gallery of Regina.



At the Fiddle Camp, 2009, by David Garneau. Collection of Alberta Foundation for the Arts, Edmonton (2009.021.002). Courtesy of Alberta Foundation for the Arts.



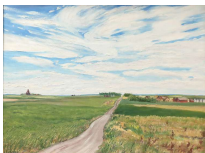
Augustus Kenderdine teaching an outdoor painting class at Emma Lake, 1936. Photographer unknown. Courtesy of Alberta Foundation for the Arts. Collection of University of Saskatchewan, University Archives and Special Collections, Photograph Collection (A-8747). Courtesy of University of Saskatchewan, University Archives & Special Collections.



Bag or wallpocket (Métis), n.d., by a once-known Métis artist. Collection of the Royal Saskatchewan Museum, Regina (E1342/150/15311). Courtesy of Royal Saskatchewan Museum.



Beaded moccasins (Piapot First Nation), 1932, by a once-known Piapot artist. Collection of Royal Saskatchewan Museum, Regina (346/3a/b/3802). Courtesy of Royal Saskatchewan Museum.



Big Sky (New Hope - New Year), 1988, Ruth Pawson. Private collection. Courtesy of Waddington's Auctioneers & Appraisers, Toronto.



Black and Gold, n.d., by Marion Long. Collection of MacKenzie Art Gallery, Regina, University of Regina, gift of the Women's Educational Club of Regina (1953-007). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Black Shawl, c.1908, by Sybil Henley Jacobson. Private collection.



The Blizzard, 1916, by Inglis Sheldon-Williams. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1917-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Blockage on CPR main line in Regina following cyclone, 1912, by Edgar C. Rossie. Collection of Provincial Archives of Saskatchewan, Regina (R-B215_5). Courtesy of Provincial Archives of Saskatchewan.



Blue Extension, 1963, by Kenneth Lochhead. Collection of Global Affairs Canada Diplomatic Art Collection, Ottawa. Courtesy of Global Affairs Canada Diplomatic Art Collection. © Estate of Kenneth Lochhead / CARCC Ottawa 2025.



Bob's Cowboy Boots, 1973, by Marilyn Levine. Private collection.



Branch Hill Pond, Hampstead Heath, c.1824-25, by John Constable. Collection of Virginia Museum of Fine Arts, Richmond, The Adolph D. and Wilkins C. Williams Fund (49.18.4). Courtesy of Wikimedia Commons.



Bread Frog as a Coffee Break, 1981-82, by David Gilhooly. Collection of Museum of Arts and Design, New York, gift of Rebecca Cooper Waldman, through the American Craft Council (1986.5). Courtesy of Museum of Arts and Design. Photo credit: Eva Heyd, 2007.



Bridge and Parliament Building, Regina, 1957, by Edward John Hughes. Private collection. Courtesy of Heffel Fine Art Auction House, Toronto.



The Buffalo Hunt, 1915, by Augustus Kenderdine. Collection of MacKenzie Art Gallery, University of Regina Collection, gift of the Estate of Dr. John B. Ritchie (1974-016). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Buffalo Robe, c.1877-81, by Tatanka Iyotanka (Sitting Bull). Collection of State Historical Society of North Dakota, Bismarck (10117). Courtesy of State Historical Society of North Dakota.



Buffalo Robe by Tatanka Iyotanka (Sitting Bull) on display in the exhibition *The Permanent Collection: Walking with Saskatchewan* at the MacKenzie Art Gallery, Regina, 2019. Photograph by Don Hall. Courtesy of MacKenzie Art Gallery, Regina.



Build Your Nest in Western Canada, 1907-8, by an unknown artist. Collection of Library and Archives Canada, Ottawa (RG 76-I-A-1, Volume number: 1633, file number: 608414). Courtesy of Library and Archives Canada.



Canadian Martyr's Area, 1980, by Wilf Perrault. Collection of Remail Modern, Saskatoon, the Mendel Art Gallery Collection, Purchased 1980 (1980.23). Courtesy of Remail Modern.



Canadian Pacific Railway Depot Gardens, Regina, c.1900-25. Photographer unknown. Collection of Library and Archives Canada, Ottawa, Albertype Company fonds (PA-031964). Courtesy of Library and Archives Canada.



Canadians Arriving on the Rhine, 1918-19, by Inglis Sheldon-Williams. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (197110261-0657). Courtesy of the Canadian War Museum.



Canoeing in the Rockies, 1889, by Frederic Marlett Bell-Smith. Private collection, Barrie. Courtesy of Cowley Abbott, Toronto.



Cathedrals, Georgian Bay, 1928, by Owen Staples. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Women's Educational Club of Regina (1953-045). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Cenotaph in Victoria Park, Regina, Saskatchewan, c.1940. Produced by Valentine-Black Co. Ltd., Toronto. Collection of Philip Dombowsky.



Chi Fii Embraces the Old Ones, 2021, by Audie Murray. Collection of Nanaimo Art Gallery. Courtesy of Nanaimo Art Gallery. © Audie Murray. Photo credit: Sean Fenzl.



Chief Pitikwahanapiwiyn (Poundmaker) with his fourth wife, c.1884. Photograph attributed to Oliver B. Buell. Collection of Library and Archives Canada, Ottawa, O.B. Buell (PA-066596). Courtesy of Library and Archives Canada.



Child's Jacket, late nineteenth or early twentieth century, by a once-known nêhiyawak artist. Collection of Glenbow Museum, Calgary (AP 2523). Courtesy of Glenbow Museum.



Class at Regina College led by Augustus Kenderdine, c.1940. Photographer unknown. Collection of University of Saskatchewan, University Archives and Special Collections, Photograph Collection (A-3056). Courtesy of University of Saskatchewan, University Archives and Special Collections.



The College Register, 1925. Published by students of Regina College (Regina: Students of Regina College, 1925). Collection of University of Regina Archives and Special Collections (sru.00001, 1925/1925). Courtesy of University of Regina Students Union and the University of Regina.



Continuum, 1967, by Douglas Morton. Collection of Dunlop Art Gallery, Regina (PC83.1.39). Courtesy of Dunlop Art Gallery.



Councillors of the Provisional Government of the Métis Nation, Manitoba, 1870. Photographer unknown. Collection of Library and Archives Canada, Ottawa (PA-012854). Courtesy of Library and Archives Canada.



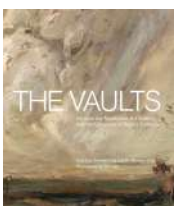
Counting Coup, 1990, by Gerald McMaster. Courtesy of the artist. Photo credit: David Barbour.



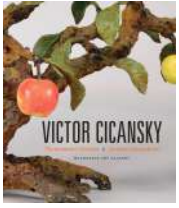
Cover of *The Flat Side of the Landscape: The Emma Lake Artists' Workshops*, by John O'Brian (Saskatoon: Mendel Art Gallery, 1989).



Cover of *A Prairie Vernacular: Folk and Contemporary Art Narratives of Life on the Canadian Prairie*, by Jennifer McRorie and Joanne Marion (Moose Jaw: Moose Jaw Museum & Art Gallery, 2019).



Cover of *The Vaults: Art from the MacKenzie Art Gallery and the University of Regina Collections*, edited by Timothy Long and Stephen King (Regina: University of Regina Press, 2013).



Cover of *Victor Cicansky: The Gardener's Universe*, edited by Timothy Long and Julia Krueger (Regina: MacKenzie Art Gallery, 2019), designed by Rio Saxon Design, Regina.



Cree Child, 1929 (later dated 1934 by the artist), by Mildred Valley Thornton. Collection of Westbridge Fine Art Ltd., Vancouver. Photo credit: Westbridge Fine Art Ltd., Vancouver.



"*Cree Indians Travelling*," *Plains Cree*, 1849-56, by Paul Kane. Collection of Royal Ontario Museum, Toronto, gift of Sir Edmund Osler (912.1.49). Courtesy of ROM (Royal Ontario Museum). © ROM.



Dark Green Centre, 1963, by Kenneth Lochhead. Collection of Art Gallery of Ontario, Toronto, gift from the McLean Foundation 1965 (64/20). Courtesy of Art Gallery of Ontario.



Darke Hall under construction, 1928. Photograph by Capitol Studio, Regina. Collection of University of Regina Archives and Special Collections, Library fonds, 80-2 Photograph 43. Courtesy of University of Regina Archives and Special Collections.



David Gilhooly in his studio, 1975. Photograph by Eberhard Otto. Collection of Library and Archives Canada, Ottawa (e002712467).



David Ross demonstrates a pottery technique, feathering, at the Saskatchewan Arts Board craft shop at the Valley Centre, Fort Qu'Appelle, August 1956. Photograph by Olive B. Roberts. Collection of Provincial Archives of Saskatchewan, Regina (56-157-36). Courtesy of Provincial Archives of Saskatchewan.



The Dead Leave Us Starving with Mouths Full of Love, 2014, by Ayla Dmyterko. Courtesy of the artist. © Ayla Dmyterko.



Dear John, David Louis Riel, 2014, by David Garneau. Performance at Dunlop Art Gallery, Regina. Photo credit: Eagleclaw Thom.



Deep Purple Field, 1965, by Joan Rankin. Collection of Moose Jaw Museum & Art Gallery. Courtesy of Moose Jaw Museum & Art Gallery.



Descending Whites, 1960, by Arthur McKay. Collection of the National Gallery of Canada, Ottawa, purchased 1990 (30822). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Design for Louis Riel Memorial, 1968, by John Nugent. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1969-014). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Drawing, 1959, by Ronald Bloore. Collection of the National Gallery of Canada, Ottawa, purchased 1984 (28570). Courtesy of the National Gallery of Canada. Photo credit: NGC.



A Dream of Autumn, 2024, by David Thauberger. Private collection. Courtesy of Slate Fine Art Gallery, Regina.



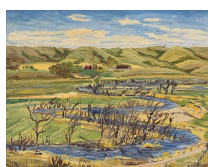
Dusty Stars, 1982, by Edward Poitras. Collection of MacKenzie Art Gallery, Regina (1995-009). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Early Moonrise in September, 1899, by William Brymner. Collection of the National Gallery of Canada, Ottawa, purchase, 1908 (42). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Early Morning, c.1915, by Sybil Henley Jacobson. Collection of Nutana Collegiate Memorial Art Gallery, Saskatoon. Courtesy of Nutana Collegiate Memorial Art Gallery.



Early Summer in the Valley, n.d., by Ruth Pawson. Private collection. Courtesy of Assiniboia Gallery, Regina.



Effulgent Image, 1961, by Arthur McKay. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Clifford and Patricia Wiens (1985-049). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Emma Lake, 1958, by Roy K. Kiyooka. Collection of the National Gallery of Canada, Ottawa, purchased 2003 (41257). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Emma Lake Abstract, 1960, by Douglas Morton. Collection of the University of Regina, gift of the Douglas Morton Family, July 2005. Permission to reproduce granted by the Douglas Morton Family (pc.2003.6). Courtesy of University of Regina President's Art Collection.



English Farm Scene, n.d., by George R.A. Cole. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Dr. Hugh MacLean (1953-032). Courtesy of MacKenzie Art Gallery.



Epic Theme, 1960, by Arthur McKay. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1961-001). Courtesy of MacKenzie Art Gallery.



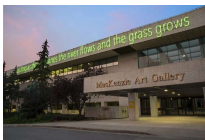
Ethel Barr at her home at 2102 Scarth Street, Regina, 1950s. Photographer unknown. Private collection. Courtesy of Hall Printing.



Eunuch Tapestry 5, 2015, by Zachari Logan. Collection of the National Gallery of Canada, Ottawa, purchased 2017 (47546). Courtesy of the National Gallery of Canada. © Zachari Logan. Photo credit: NGC.



An Evening at the Regina Sketch Club, 1944, by Mary Filer. Collection of University of Regina Archives and Special Collections, Mary Filer Fonds, 2020-2, Regina Artworks, 1944-1, 3 of 4. Courtesy of University of Regina Archives and Special Collections. Photo credit: Jason Cawood.



Exterior of the MacKenzie Art Gallery featuring Duane Linklater's *Kâkikê / Forever*, Regina, 2018. Photograph by Don Hall. Collection of MacKenzie Art Gallery, Regina. Courtesy of MacKenzie Art Gallery.



Facade of Neutral Ground Artist-Run Centre featuring *Thin Places / in turns* by Marie Lannoo and Suzie Smith, Regina, 2018. Photographer unknown. Courtesy of Neutral Ground Artist-Run Centre, Regina.



Figure of Annapoorna (Benares, India), eighteenth century. Formerly MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie. Repatriated to the Government of India in 2021. Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Fire Guard, 1923, by Inglis Sheldon-Williams. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1924-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Fire Ranger's Canoe, Agawa River, Algoma, 1926, by Mary E. Wrinch. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Women's Educational Club of Regina (1953-042). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



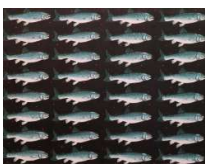
Fireguard, c.1929, by Mildred Valley Thornton. Private collection, Vancouver. Photo credit: Westbridge Fine Art Ltd., Vancouver.



First Nations University of Canada, building designed by Douglas Cardinal, date unknown. Photograph by FNUUniv Communications. Collection of First Nations University of Canada, Regina. Courtesy of First Nations University of Canada.



The First Saskatchewan Harvest, c.1956, by Jan Wyers. Private collection.



Fish Story, 1976, by David Thauberger. Collection of Confederation Centre Art Gallery, Charlottetown, gift of the artist, 1999 (CAG 94.8). Courtesy of Confederation Centre Art Gallery.



Floating installation and performance of *Neutral Ground* on Wascana Lake, Neutral Ground Artist-Run Centre launch, Regina, 1982. Photographer unknown. Collection of Neutral Ground Artist-Run Centre, Regina. Courtesy of Neutral Ground Artist-Run Centre.



Flower Piece, c.1968, by Ann James. Collection of SK Arts Permanent Collection, Regina (1996-307). Courtesy of SK Arts Permanent Collection. Photo credit: SK Arts.



For Ena, 1967, by Lorraine Malach. Collection of Dunlop Art Gallery, Regina. Courtesy of Dunlop Art Gallery.



Found His Brother's Horse, 1974, by Allen Sapp. Collection of MacKenzie Art Gallery, Regina, gift of Celanese Canada Ltd. (2000-14). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



French Pantry Shelf, 1981, by Victor Cicansky. Collection of Dunlop Art Gallery, Regina (PC83.1.7). Courtesy of Dunlop Art Gallery.



From Gerald McMaster's time as a young professor at the Saskatchewan Indian Federated College (now First Nations University of Canada), Regina, 1979. Photograph by Don Hall. Collection of University of Regina Archives and Special Collections, University of Regina Photography Department, Audio Visual Services fonds (2014-69/79-136-3). Courtesy of University of Regina Archives and Special Collections.



Fulfillment, 1952, by Ruth Pawson. Collection of SK Arts Permanent Collection, Regina (1952-004). Courtesy of SK Arts Permanent Collection. Photo credit: SK Arts.



Gerald McMaster, c.1990. Photograph by Mary Bramley. Courtesy of Gerald McMaster.



God's Acre, 1945, by Mashel Teitelbaum. Collection of McMichael Canadian Art Collection, Kleinburg, gift of the Teitelbaum Family (1987.47.1). Courtesy of McMichael Canadian Art Collection. © Estate of Mashel Teitelbaum.



Gordon Snelgrove and Eli Bornstein, c.1950-51. Photographer unknown. Courtesy of Eli Bornstein.



Gordon Snelgrove teaching a class at the University of Saskatchewan Department of Art and Art History, c.1950-60. Photographer unknown. Collection of University of Saskatchewan, University Archives and Special Collections, Saskatoon, Photograph Collection (A-1628). Courtesy of University of Saskatchewan, University Archives and Special Collections.



Graveyard at Fort Qu'Appelle, 1885, by Oliver B. Buell. Collection of Library and Archives Canada, Ottawa, O.B. Buell (PA-118766). Courtesy of Library and Archives Canada.



Group of nine taken in the square of the North-West Mounted Police Barracks, at Regina, 1885, by Oliver B. Buell. Collection of Library and Archives Canada, Ottawa, O.B. Buell (C-001872). Courtesy of Library and Archives Canada.



Guido Molinari and Clement Greenberg at Emma Lake, 1962. Photographer unknown. John O'Brian Fonds, National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada. Photo credit: NGC.



Head of Norah McCullough, c.1928-30, by Florence Wyle. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Ms. Norah McCullough (1974-012). Courtesy of MacKenzie Art Gallery. © Art Gallery of Ontario.



High Space Colour, 1970, by Kenneth Lochhead. Collection of MacKenzie Art Gallery, Regina, gift of the artist (1992-031). Courtesy of MacKenzie Art Gallery. © Estate of Kenneth Lochhead / CARCC Ottawa 2025.



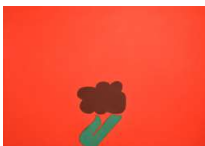
Hive No. 3, from Wildman Series, 2016, by Zachari Logan. Collection of the artist. Courtesy of Zachari Logan. © Zachari Logan.



The Homestead, Pike's Peak, 1922, by Augustus Kenderdine. Collection of Glenbow Museum, Calgary, gift of Mrs. O.A. Beamish (1957, 57.42.12). Courtesy of Glenbow Museum.



The Horse Fair, 1852-55, by Rosa Bonheur. Collection of The Metropolitan Museum of Art, New York, gift of Cornelius Vanderbilt, 1887 (87.25). Courtesy of The Metropolitan Museum of Art.



Hot Alors / big red sky, 1965, by Bruce Parsons. Collection of University of Regina President's Art Collection, Shumiatcher donation, gift of Dr. Morris C. Shumiatcher, O.C., S.O.M., Q.C. and Dr. Jacqui Clay Shumiatcher, S.O.M., C.M., 2016 (sc.2016.69). Courtesy of University of Regina President's Art Collection.



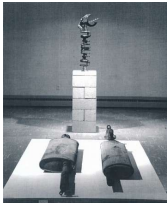
Houses completely destroyed by tornado, with unidentified men standing on a pile of rubble, Regina, June 30, 1912. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-A-0947). Courtesy of City of Regina Archives.



How the West Was... (detail), 1997-2003, by David Garneau. Collection of Glenbow Museum, Calgary (998.025.001 A-G). Courtesy of Glenbow Museum.



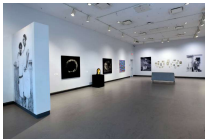
Indian Chief of the North West, Canada [Poundmaker], c.1886, by Robert Harris. Private collection. Courtesy of Waddington's Auctioneers & Appraisers, Toronto.



Installation photo from *Images and Studies by Win Hedore (Ted Godwin, Ken Lochhead, and Ron Bloore)* at the Norman MacKenzie Art Gallery, Regina, 1960. Photographer unknown. Collection of University of Regina Archives and Special Collections, Win Hedore Information File. Courtesy of University of Regina Archives and Special Collections.



Installation view of *III: Deborah Potter, Leesa Streifler, Sheila Nourse* at the Art Gallery of Regina, 2025. Photograph by Don Hall. Courtesy of Art Gallery of Regina.



Installation view of *BLACK PRAIRIES* at the Dunlop Art Gallery, detail of works by Richard Allan Thomas, Regina, 2025. Photograph by Don Hall. Courtesy of Dunlop Art Gallery.



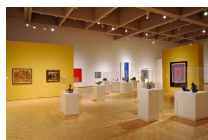
Installation view of *BLACK PRAIRIES* at the Dunlop Art Gallery, detail of glass-plate negatives by William "Billy" Beal, Regina, 2025. Photograph by Don Hall. Courtesy of Dunlop Art Gallery.



Installation view of *Edward Poitras: The Trickster* in the Canadian Pavilion at the Venice Biennale, 1995. Photograph by Edward Poitras. Courtesy of Edward Poitras.



Installation view of *Edward Poitras: The Trickster* in the Canadian Pavilion at the Venice Biennale, 1995. Photographer unknown. Collection of Canadian Museum of History, Gatineau. Courtesy of Canadian Museum of History, Gatineau.



Installation view of *Love at First Sight: The Drs. Morris and Jacqui Shumiatcher Art Collection* at the MacKenzie Art Gallery, Regina, 2015. Photograph by Don Hall. Courtesy of MacKenzie Art Gallery.



Installation view of *New Work by a New Generation* at the Norman MacKenzie Art Gallery, Regina, 1982. Photographer unknown. Collection of the MacKenzie Art Gallery. Courtesy of the MacKenzie Art Gallery.



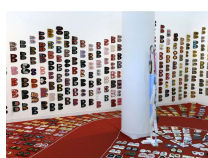
Installation view of *Radical Stitch*, 2022. Photograph by Don Hall. Courtesy of MacKenzie Art Gallery.



Installation view of *Ruelle d'amour—a journey of love* by Wilf Perreault at the MacKenzie Art Gallery, Regina, 2014. Photographer unknown. Courtesy of MacKenzie Art Gallery.



Installation view of the members' exhibition *Ten Years Now* at Neutral Ground Artist-Run Centre, Regina, 1992. Photographer unknown. Collection of Neutral Ground Artist-Run Centre, Regina. Courtesy of Neutral Ground Artist-Run Centre.



Installation view of *Walking With Our Sisters* at First Nations University of Canada, Regina, November 2013. Photograph by Bryan Schlosser / *Regina Leader-Post*.



Installation view of *Work, Weather and the Grid: Agriculture in Saskatchewan*, at the Dunlop Art Gallery, Regina, May 1991. Photograph by Patricia Holdsworth. Courtesy of Dunlop Art Gallery.



Interior of Darke Hall, on College Avenue, named for F.N. Darke, who donated the building to Regina College in 1929, c.1930. Photograph by Butcher & Runnalls. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0050). Courtesy of City of Regina Archives.



Jack Sures, March 1969. Photograph by R.W. Christensen. Collection of Provincial Archives of Saskatchewan, Regina (68-1137-06). Courtesy of Provincial Archives of Saskatchewan.



Jacqui and Morris Shumiatcher at the Saskatchewan Consular Ball, Regina, 1982. Photographer unknown. Collection of University of Regina Archives and Special Collections, Jacqueline Shumiatcher fonds (2022-3, Photograph 1). Courtesy of University of Regina Archives and Special Collections. © The Shumiatcher Family.



Jan Wyers on his farm near Windthorst, 1960. Photographer unknown. Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa (074542). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Joe Fafard, 1975, by Wilf Perreault. Private collection. Photo credit: Lana Siman.



John R.C. Honeyman, Chief Librarian, in the Reference Room of the Regina Public Library at City Hall, c.1910. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-A-0147). Courtesy of City of Regina Archives.



John R.C. Honeyman, Chief Librarian of Regina Public Library from 1908 to 1936, c.1920. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0043). Courtesy of City of Regina Archives.



Judith, 1892, by Jules-Joseph Lefebvre. Private collection. Courtesy of Wikimedia Commons.



J.W. McIntyre Farm, the first farmhouse built in the Regina area, c.1860. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-A-0860). Courtesy of City of Regina Archives.



Ka Ka Kabeca of Wood Mountain, c.1914, by Edgar C. Rossie. Collection of Provincial Archives of Saskatchewan, Regina, Mick West fonds (R-B11974-1). Courtesy of Provincial Archives of Saskatchewan.



The Kite, 1952, by Kenneth Lochhead. Collection of University of Regina President's Art Collection, gift of Dr. Morris C. Shumiatcher, O.C., S.O.M., Q.C. and Dr. Jacqui Clay Shumiatcher, S.O.M., C.M., 2020 (sc.2020.02). Courtesy of University of Regina President's Art Collection. © Estate of Kenneth Lochhead / CARCC Ottawa 2025.



Last Mountain Storm, 1925, by David H. Payne. Collection of the MacKenzie Art Gallery, University of Regina Collection, gift of Mr. Norman MacKenzie (1925-7). Courtesy of MacKenzie Art Gallery.



Laying the cornerstone of the Saskatchewan Legislative Building, Regina, October 4, 1909. Photograph by Edgar C. Rossie. Collection of City of Regina Archives (CORA-RPL-B-0031). Courtesy of City of Regina.



Legislative and Executive Building and Power House, Regina, Plan Showing Arrangement of Grounds, May 11, 1910, by Edward and W.S. Maxwell. Collection of Provincial Archives of Saskatchewan, Regina (B620.12). Courtesy of Provincial Archives of Saskatchewan.



Legislative and Executive Building, Regina, Saskatchewan, 1909, by Edward Maxwell. Collection of the National Gallery of Canada, Ottawa (306). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Let the Acid Queen Rain: The White Goop Devours All, 1985, by Bob Boyer. Collection of Canada Council Art Bank, Ottawa (85/6-0472). Courtesy of Canada Council Art Bank.



Live performance at the 2023 Sâkêwêwak Annual Storytellers Festival, Regina, February 2023. Photograph by sweetmoon photography.



Locomotive on Old Ottetail Creek Bridge, 1885, by Oliver B. Buell. Collection of McCord Stewart Museum, Montreal, gift of the Estate of Omer Lavallée (MP-1993.6.1.22). Courtesy of McCord Stewart Museum.



Long Haul, 2000, by David Thauberger. Collection of MacKenzie Art Gallery, Regina, purchased in gratitude for the significant contributions made by donors, community partners, and volunteers in bringing the Impressionist Masterworks from the National Gallery of Canada to the MacKenzie Art Gallery (2001-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Looking west down 11th Avenue, Regina, 1912. Attributed to Edgar C. Rossie. Collection of City of Regina Archives, CORA Photograph Collection (CORA-B-0166). Courtesy of City of Regina Archives.



Louis Riel addressing the jury during his trial for treason, 1885, by Oliver B. Buell. Collection of Library and Archives Canada, Ottawa, O.B. Buell (1966-094/C-001879, e010933908). Courtesy of Library and Archives Canada.



Man Carrying Woman, c.1958, by Tivi Illisituk. Collection of MacKenzie Art Gallery, Regina. Courtesy of MacKenzie Art Gallery.



"Manitobah" Settler's House and Red River Cart, c.1862, by William George Richardson Hind. Collection of Library and Archives Canada, Ottawa (1937-283-1). Courtesy of Library and Archives Canada.



Margaret, n.d., by Harriette Keating. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Regina Council of Women (1953-008). Courtesy of MacKenzie Art Gallery.



Marine Scene, n.d., by François Musin. Collection MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1911-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Marjorie Dunlop, in graduation gown, c.1935. Photograph by Robert L. Simpson Co. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0347). Courtesy of City of Regina Archives.



Marjorie Dunlop, Regina Public Library Chief Librarian, and Kiyoshi Izumi, architect, retrieving the cornerstone from the old Carnegie Library in preparation for the new library, May 16, 1961. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0348). Courtesy of City of Regina Archives.



The Marshes, Divine Lake, n.d., by Mary Dignam. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Regina Council of Women (1953-010). Courtesy of MacKenzie Art Gallery. Photo Credit: Don Hall.



The Martyrdom of Saint Sebastian (after Titian), c.1600-1700, by an unknown Italian artist. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1935-008). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Memorial Bridge, Regina, Saskatchewan, with the Parliament Buildings, c.1930, by J. Fred Spalding. Published by The Camera Products Co., 1731 Dunbar Street, Vancouver. Collection of the University of Alberta Library, Edmonton (PC013134). Courtesy of the University of Alberta Library.



Merfrog and her Pet Fish, 1979, by David Gilhooly. Collection of Smithsonian American Art Museum, Washington, D.C., gift of Helen Williams Drutt English and H. Peter Stern in honor of the 35th anniversary of the Renwick Gallery (2007.47.12). Courtesy of Smithsonian American Art Museum, Washington, D.C. / Art Resource, New York, N.Y.



Métis in the Academy, 2019, by David Garneau. Collection of Dunlop Art Gallery, Regina (PC2021.3). Courtesy of Dunlop Art Gallery.



A Minor Sport in Canada, 1985, by Bob Boyer. Collection of the National Gallery of Canada, Ottawa, purchased 1987 (29757). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Morning Sunshine, 1924, by James Henderson. Collection of University of Saskatchewan, Art Galleries and Collection, Saskatoon, purchase 1924 (1924.004.001). Photo credit: University of Saskatchewan, Art Galleries & Collection.



Moses, c.1910, by Edmund Montague Morris. Saskatchewan Legislative Building Art Collection, Regina.



The Mountains, the Night and the 49, 1988, by Bob Boyer. Collection of the National Gallery of Canada, Ottawa, purchased 2023 (50543). Courtesy of the National Gallery of Canada. Photo: NGC.



The Mowers, 1908, by Inglis Sheldon-Williams. Collection of University of Saskatchewan, Art Galleries and Collection, Saskatoon, purchased 1924 (1924.008.001). Photo credit: University of Saskatchewan, Art Galleries and Collection.



Mural on the exterior west wall of the Sturdy Stone Centre, Saskatoon, n.d., by Jack Sures. Collection of the City of Saskatoon. "Sturdy-Stone Artwork," published in 1977 by the Department of Government Services of the Government of Saskatchewan. Courtesy of Provincial Archives of Saskatchewan, Regina. Photo credit: Government of Saskatchewan's Photographic Services Agency.



Murray Point Summer School of Art, Class of 1937, date unknown. Photographer unknown. Collection of University of Saskatchewan, University Archives and Special Collections, Photograph Collection (A-8728). Courtesy of University of Saskatchewan, University Archives and Special Collections.



My Father (Mon père), 1972, by Joe Fafard. Private collection. Photo credit: Lana Siman.



My Mother (Ma mère), 1972, by Joe Fafard. Private collection. Photo credit: Lana Siman.



No. 1 Northern, 1976, by John Nugent. Collection of Canadian Grain Commission, Winnipeg. Courtesy of Canadian Grain Commission. Photo credit: Christian Cassidy.



Noax's full-page spread in *The Morning Leader*, November 11, 1918, page 1. Courtesy of Postmedia, Toronto.



Norah McCullough at the National Gallery of Canada, Ottawa, date unknown. Photographer unknown. Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa (173351). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Octopus Bag, c.1840-60, by a once-known nêhiyawak artist. Collection of McCord Stewart Museum, Montreal, gift of the Estate of Marc and Gilberte Cinq-Mars (M2005.115.22). Courtesy of McCord Stewart Museum.



Painting, 1959, by Ronald Bloore. Collection Musée national des beaux-arts du Québec, Quebec City, purchased 1987 (1987.129) © Estate of Ronald Bloore. Photo credit: MNBAQ, Patrick Altman.



Panel from a rectangular box, tenth to early eleventh century, by an unknown artist. Collection of The Metropolitan Museum of Art, New York, John Stewart Kennedy Fund, 1913 (13.141). Courtesy of The Metropolitan Museum of Art.



Panoramic view, First Nations University of Canada, Regina, 2022. Photograph by Grahampurse. Courtesy of Wikimedia Commons.



Parfleche; Handle with Care, 1980, by Bob Boyer. Collection of SK Arts Permanent Collection, Regina, gift of the artist (1992-066). Courtesy of SK Arts Permanent Collection.



Path Through the Woods, n.d., by David H. Payne. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Regina Council of Women (1953-016). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Pathos in the Periwinkle #2, 2020, by Marsha Kennedy. Private collection. Courtesy of the artist. Photo credit: Gary Robins.



Petrographs, Petroglyphs and Mistassini, 1993, by Bob Boyer. Private collection. Photo credit: Saskatchewan Network for Art Collecting, Regina.



The Politician, 1987, by Joe Fafard. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1987-002). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Portrait of Chief Shot-in-Both-Sides, 1927, by James Henderson. Collection of the National Gallery of Canada, Ottawa, purchased 1928 (3535). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Portrait of Francis Nicholson Darke, 1938, by Augustus Kenderdine. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1928-008). Courtesy of MacKenzie Art Gallery.



Portrait of a Girl, 1891, by Augustus Kenderdine. Collection of Glenbow Museum, Calgary, gift of Mrs. O.A. Beamish (1957, 57.42.27). Courtesy of Glenbow Museum.



Portrait of Norman MacKenzie, K.C., n.d., by Augustus Kenderdine. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Mr. Norman MacKenzie (1936-018). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Poundmaker, also known as The Drummer (c.1842-1886), a Cree chief, later adopted by Crowfoot of the Blackfoot Nation, 1885, by Oliver B. Buell. Collection of Library and Archives Canada, Ottawa, O.B. Buell (C-001875). Courtesy of Library and Archives Canada.



The Pow-wow, 1987, by Allen Sapp. Collection of MacKenzie Art Gallery, Regina, purchased in memory of Mari Stewart (1992-002). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Prairie Landscape, c.1950, by Arthur McKay. Collection of the MacKenzie Art Gallery, Regina, gift of Elizabeth and Donald MacPherson (2012-041). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



A Prairie Piece, 1974, by David Thauberger. Collection of MacKenzie Art Gallery, Regina, gift of Richard Spafford (2005-056). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Prairie Waterworks, 1973, by Victor Cicansky. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1973-011). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Pride Bloom No. 2 from Speciman Series (Lily), 2020, by Zachari Logan. Holt Renfrew Collection. Courtesy of the artist. © Zachari Logan.



Proposed Subdivision of Property near Wascana Lake, c.1913, by Thomas H. Mawson & Sons. Collection of Provincial Archives of Saskatchewan, Regina (B179). Courtesy of Provincial Archives of Saskatchewan.



Rawhide on Canvas, 1981, by Bob Boyer. Collection of First Nations University of Canada, Regina. Courtesy of First Nations University of Canada.



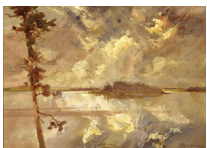
Razzle Dazzle, 1979, by Robert Christie. Private collection.



Reception for Earl Grey's Visit, 1909, by Edgar C. Rossie. Collection of City of Regina Archives, Photograph Collection (CORA-RPL-B-0032). Courtesy of City of Regina Archives.



Red Grew, 1961, by Ted Godwin. Collection of Glenbow Museum, Calgary (75.7.1). Courtesy of Glenbow Museum.



Reflections, Emma Lake, c.1934, by Augustus Kenderdine. Collection of Glenbow Museum, Calgary, gift of Mrs. O.A. Beamish, 1957 (57.42.18). Courtesy of Glenbow Museum.



Regina College, college building and women's residence, 1920. Photograph by Capitol Studio, Regina. Collection of University of Regina Archives and Special Collections, Office of the Controller fonds, Photograph 3 (75-6). Courtesy of University of Regina Archives.



Regina Downtown Core, Looking West from Hamilton Street, the Leader Post Building, 1885, by Oliver B. Buell. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0390). Courtesy of City of Regina Archives.



The Regina Five outside the Norman MacKenzie Art Gallery at the time of *The May Show* exhibition, Regina, 1960. Photographer unknown. Collection of University of Regina Archives and Special Collections, Ken Lochhead fonds, Box 17, File 173, Photograph 599 (86-29). Courtesy of University of Regina Archives and Special Collections.



Regina Public Library, c.1915. Photographer unknown. Published in *Picturesque Views of Busy Regina, Sask.* (Winnipeg: Bloom Bros., 1915).



Regina Public Library Central Building (exterior view of entrance and north facade), built in 1962 by Kiyoshi Izumi, c.1963. Photograph by Henry Kalen. Collection of University of Manitoba Archives & Special Collections, Henry Kalen fonds, PC 219 (A.05-100), Box 155, Folder 495, Item 3. Courtesy of University of Manitoba Archives & Special Collections.



Regina Public Library staff, c.1915. Photographer unknown. Collection of City of Regina Archives, Regina Public Library fonds (CORA-RPL-B-0012). Courtesy of City of Regina Archives.



Regina Sketch Club exhibition, Regina Court House, 1928. Photographer unknown. Collection of MacKenzie Art Gallery, Regina. Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Regina's 11th Avenue looking east toward "Germantown", c.1914, attributed to Edgar C. Rossie. City of Regina Archives.



The Return of the Sun, 1961, by Kenojuak Ashevak. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1962-010-081). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Return to Mons, 1920, by Inglis Sheldon-Williams. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-0813). Courtesy of the Canadian War Museum.



Returning Tainted Gifts, 1999, by Sheila Orr. Collection of SK Arts Permanent Collection, Regina, gift of Carolyn Cardinal (2022-180). Courtesy of SK Arts Permanent Collection. Photo credit: SK Arts.



Reverie, n.d., by Sybil Henley Jacobson. Collection of Nutana Collegiate Memorial Art Gallery, Saskatoon. Courtesy of Nutana Collegiate Memorial Art Gallery.



Richard B. Simmins, July 1960. Photograph by Rapid Grip and Batten Limited. Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa (074374). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Robert Christie painting at Emma Lake, 1979. Photograph by Maggie Callahan. John O'Brian Fonds, National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada. Photo credit: NGC.



Rock Heart, 1994, by Edward Poitras. Collection of the MacKenzie Art Gallery, Regina (2019-006). Courtesy of MacKenzie Art Gallery. Photo credit: Edward Poitras.



Root Cellar, 1982, by Victor Cicansky. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, purchased with special donations (1983-019). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Running Horses (detail), 2017, by Joe Fafard. Collection of the National Gallery of Canada, Ottawa, purchased 2017 (48403.1-11). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Ruth Pawson's red Volkswagen on the prairie, date unknown. Photographer unknown. Private collection.



The Saskatchewan Legislative Building in front of the Walter Scott Memorial in Regina, October 24, 2014. Photograph by Heywood Yu / The Canadian Press. Courtesy of The Canadian Press.



A Service Business, 1997, by David Thauberger. Private collection. Courtesy of Cowley Abbott, Toronto.



A Seven Arrow Storm, 1984, by Bob Boyer. Collection of MacKenzie Art Gallery, Regina (1984-7). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Sexy Garden: Carrots III, 2019, by Victor Cicansky. Courtesy of Slate Fine Art Gallery, Regina.



Shady Lane, 1988, by Wilf Perrault. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1989-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Sherry Farrell Racette with *Nagamatow Kateri / Singing for Kateri*. Photograph by Mike Latschislaw. Courtesy of Sherry Farrell Racette.



A Sieve for the Sun, 2023, by Ayla Dmyterko. Collection of SK Arts Permanent Collection, Regina (2023-041). Courtesy of SK Arts Permanent Collection. Photo credit: Project Pangee. © Ayla Dmyterko.



The Signal, n.d., by Augustus Kenderdine. Collection of Nutana Collegiate Memorial Art Gallery, Saskatoon. Courtesy of Nutana Collegiate Memorial Art Gallery.



Sioux Crossing After Sunset, n.d., by Ethel Barr. Collection of MacKenzie Art Gallery, Regina, gift of Gary Robertson (1999-31). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



The Sioux, Qu'Appelle Valley, n.d., by Ethel Barr. Collection of Dunlop Art Gallery, Regina (PC83.1.3). Courtesy of Dunlop Art Gallery.



Sitting Bull and Buffalo Bill, Montreal, Quebec, 1885, by William Notman & Son. Collection of McCord Stewart Museum, Montreal, purchase, funds graciously donated by Maclean's magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (II-83129). Courtesy of McCord Stewart Museum.



The Sky Vest, 2021, by Katherine Boyer. Collection of the National Gallery of Canada, Ottawa, purchased 2024. Courtesy of MacKenzie Art Gallery. © Katherine Boyer. Photo credit: Don Hall.



A Smallpox Issue, 1983, by Bob Boyer. Collection of SK Arts Permanent Collection, Regina (1984-012). Courtesy of SK Arts Permanent Collection. Photo credit: Nickle Gallery.



Solastalgic Soliloquy (video still), 2020, by Ayla Dmyterko. Courtesy of the artist. © Ayla Dmyterko.



Spotted Thunderbird Healer, 2010, by Keith Bird. Collection of University of Regina President's Art Collection (pc.2012.12). Courtesy of University of Regina President's Art Collection.



Spring's Sprung (Dejeuner Sur L'herbe), 1959, by Ted Godwin. Private collection. Courtesy of Levis Fine Art Auctions, Calgary.



StoneDGloves, 1970, by Roy K. Kiyooka. Collection of the National Gallery of Canada, Ottawa, purchased 1998 (39764.6). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Story of Life, 2003, by Lorraine Malach. Collection of Royal Tyrrell Museum of Palaeontology, Drumheller. Courtesy of Royal Tyrrell Museum of Palaeontology.



Sun Dance Shield, 1980, by Bob Boyer. Collection of Crown-Indigenous Relations and Northern Affairs Canada, Gatineau, Indigenous Art Collection. Courtesy of Crown-Indigenous Relations and Northern Affairs Canada. Photo credit: Lawrence Cook.



Superstructure, 2020, by David Garneau. Collection of SK Arts Permanent Collection, Regina (2022-080). Courtesy of SK Arts Permanent Collection. Photo credit: David Garneau.



Tartan For Me Running, 1968, by Ted Godwin. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1968-001). Courtesy of MacKenzie Art Gallery.



Teevo, 1993, by Joe Fafard. Collection of the MacKenzie Art Gallery, Regina. The MacKenzie is grateful to the following for their donations toward the purchase of the Fafard calf: Campbell Collegiate, Davin School—Grades 4 and 5, École Monseigneur de Laval—Grade 5, Lakeview School—Grades 2-7, St. Josaphat—Grades 1-6, and St. Pius X—Grade 7; John and Catie Allan, Grant and Mary Armstrong, Shirley Bracewell, Don and Claire Kramer, Larry and Elva Kyle, Donald and Betty MacPherson, Joanne and Jack Messer, and Peggy and Tom Wakeling (in memory of Jean Embury); Crown Life Insurance Company, Richardson Century Fund, Royal Trust, and the Friends of the MacKenzie (1993-001). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



These Good Old Threshing Days, c.1955, by Jan Wyers. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1959-007). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Tomato Chair, 1987, by Victor Cicansky. Private collection. Courtesy of Waddington's Auctioneers & Appraisers, Toronto.



Tommy Douglas at the opening of the University of Saskatchewan hospital, Saskatoon, 1955. Photograph by Lee Hillyard. Collection of Provincial Archives of Saskatchewan, Regina (R-B2876-1). Courtesy of Provincial Archives of Saskatchewan.



The Touchwood Hills, c.1930, by Mildred Valley Thornton. Collection of the National Gallery of Canada, Ottawa, Gift of J.M. Thornton, Vancouver, 1971 (16858). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Train: Les Arrivées (detail), 2020, by Jeannie Mah. Collection of Remai Modern, Saskatoon. Courtesy of Remai Modern, Saskatoon, Gift of the artist (2025.10). Photo credit: Don Hall.



Treaty 4 Pictograph, 1874, by Chief Joseph Paskwa. Collection of the Royal Saskatchewan Museum, Regina. Courtesy of Wikimedia Commons.



Tree of Knowledge, 2018, by Victor Cicansky. Courtesy of Slate Fine Art Gallery, Regina.



Troops en route, North West Rebellion, 1885, 1885, by Oliver B. Buell. Collection of McCord Stewart Museum, Montreal, gift of the Estate of Omer Lavallée (MP-1993.6.2.15). Courtesy of McCord Stewart Museum.



Untitled, 1957, by Arthur McKay. Collection of University of Saskatchewan, Art Galleries and Collection, Saskatoon, gift of Laura Chapman, 1993 (1993.019.001). Courtesy of University of Saskatchewan, Art Galleries and Collection. Photo credit: Carey Shaw.



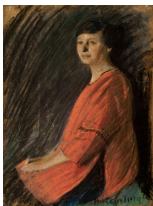
Untitled, 1966, by Lorraine Malach. Collection of Dunlop Art Gallery, Regina (ART 058). Courtesy of Dunlop Art Gallery.



Untitled, 1977-79, by Lorraine Malach. Collection of the Government of Saskatchewan, Saskatoon, Sturdy Stone Centre.



Untitled, 1987, by Jack Sures. Collection of Moose Jaw Museum & Art Gallery. Courtesy of Moose Jaw Museum & Art Gallery.



Untitled, n.d., by Harriette Keating. Currently in the care of the MacKenzie Art Gallery, Regina. Courtesy of the MacKenzie Art Gallery.



Untitled (Hoarfrost), 1960, by Roy K. Kiyooka. Collection of Remail Modern, Saskatoon, the Mendel Art Gallery Collection, purchased 1991 (1991.13). Courtesy of Remail Modern.



Untitled (Qu'Appelle Valley), 1940, by Annie Darke. Collection of the Darke family, Regina. Courtesy of the Darke family.



Untitled (Self-Portrait), 1953, by Anthony Thorn. Collection of SK Arts Permanent Collection, Regina, Gift of Lyn Goldman (2022-076). Courtesy of SK Arts Permanent Collection. Photo credit: Don Hall.



Vacation Days, c.1920, by Frederick S. Challener. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Women's Educational Club of Regina (1953-011). Courtesy of MacKenzie Art Gallery.



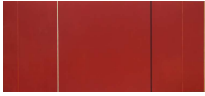
Valley Farm (Near Indian Head), 1955, by Ruth Pawson. Collection of Dunlop Art Gallery, Regina (ART 213). Courtesy of Dunlop Art Gallery.



View in Stanley Park, Regina, Sask., c.1910, produced by Warren Bros. & Rutter. Collection of Philip Dombowsky.



View of the surrounding landscape and the petroglyphs by once-known Lakota artists and shamans at St. Victor Petroglyphs Provincial Historic Park, St. Victor, date unknown. Photographer unknown. Courtesy of Friends of the St. Victor Petroglyphs.



Vir Heroicus Sublimis, 1950–51, by Barnett Newman. Collection of The Museum of Modern Art, New York, gift of Mr. and Mrs. Ben Heller (240.1969). Courtesy of the Museum of Modern Art. © The Barnett Newman Foundation / Artists Rights Society (ARS), New York / CARCC Ottawa 2025.



Walter Scott as a young man, c.1900. Photographer unknown. Collection of Provincial Archives of Saskatchewan, Regina (R-A6124). Courtesy of Provincial Archives of Saskatchewan, Regina.



Wayne Morgan, date unknown. Photographer unknown.



Well Balanced Fertility Goddess, 1972, by David Gilhooly. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection (1973-002). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Wiens' Sugar, 1960, by Ronald Bloore. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of Clifford and Patricia Wiens (1985-050). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Wildman Picks Wildflowers, 2020, by Zachari Logan. Courtesy of the artist. © Zachari Logan.



William Trant, date unknown. Photographer unknown. Reproduced in *The Legislative Library of Saskatchewan*, by Christine MacDonald (Regina: Saskatchewan Legislative Library, 1986, p. 57).



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky



Winter Landscape, c.1935, by James Henderson. Collection of MacKenzie Art Gallery, Regina, University of Regina Collection, gift of the Women's Educational Club of Regina (1953-048). Courtesy of MacKenzie Art Gallery. Photo credit: Don Hall.



Yellow Church, 1981, by David Thauberger. Collection of Art Gallery of Ontario, Toronto, Purchase 1982 (82/37). © David Thauberger. Photo credit: AGO.

Book Credits

Publisher

Sara Angel

Director of Programming

Emma Doubt

Senior Executive Editor

Victoria Nolte

Graphic Designer

Audrey Peters

Editor

Cy Strom

Copy Editor

Imoinda Romain

Translator

Christine Poulin

Proofreaders

Christine Poulin and Imoinda Romain

Image Research Associate

Diane Pellicone

Design Template

Studio Blackwell



REGINA ART & ARTISTS

An Illustrated History by Philip Dombowsky

Copyright

© 2026 Art Canada Institute. All rights reserved.

Art Canada Institute
Massey College, University of Toronto
4 Devonshire Place
Toronto, ON M5S 2E1

Library and Archives Canada Cataloguing in Publication

Title: Regina art & artists : an illustrated history / by Philip Dombowsky.

Other titles: Regina art and artists Names: Dombowsky, Philip, author. | Art Canada Institute, publisher.

Description: Includes bibliographical references.

Identifiers: Canadiana (print) 2025029298X | Canadiana (ebook) 20250292971 | ISBN 9781487103804 (hardcover) | ISBN 9781487103873 (PDF) | ISBN 9781487103859 (HTML)

Subjects: LCSH: Art, Canadian--Saskatchewan--Regina--History. | LCSH: Art--Saskatchewan--Regina--History. | LCSH: Artists--Saskatchewan--Regina--History.

Classification: LCC N6547.R3 D66 2026 | DDC 709.7124/45--dc23